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Calisthenic songs and musical drills for

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PRIMARY AND CALISTHENIC SONGS

WITH
MUSICAL DRILLS.

BY *S. C.*

S. C. HANSON.

CHICAGO

A. FLANAGAN - PUBLISHER.

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CALISTHENIC SONGS

AND

MUSICAL DRILLS

FOR THE

SCHOOL-ROOM

AND

PUBLIC ENTERTAINMENTS.

In Two Parts.

BY

S. C. HANSON.

=



CHICAGO:

A. FLANAGAN, PUBLISHER.

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f v

GREETING.

60.9819

VERY few pleasures are greater to me than the preparation of songs that will enliven the school-room and make its burdens lighter.

I am greatly pleased at the generous reception the teachers of the United States and Canada are now giving to my public school music books already issued. viz.: "Merry Melodies" and "Merry Songs."

With delight, my fellow-teachers, I come to you with a new book, "CALISTHENIC SONGS AND MUSICAL DRILLS." As its name suggests, it is designed to serve a purpose somewhat different from that of the other books. Long experience in almost all grades of school work has afforded me an opportunity to know what sort of music our schools are needing. A fresh volume of good calisthenic songs and exercises has been one of the educational needs for a number of years.

Some of the leading advantages to be secured by calisthenic songs and musical drills are *obedience, politeness, ease and gracefulness of action, promptness in executing commands, development of the voice, and in-door exercise*. Special pains should be taken to secure these and all other advantages that may be observed.

In executing the commands and motions of the various exercises, look well to the ease and gracefulness of your pupils as well as their harmony of action. When they become tired and drowsy, give them a few minutes rest and occupy the time with a calisthenic exercise. This will promote a healthful circulation of the blood, thus relieving them of drowsiness. They will then return to their work with new vigor.

With these words I commit the book to your hands, trusting that it will bring many an hour of sunshine to your school-rooms, and that otherwise it will prove to be a valuable aid to you in your work.

Your fellow teacher,

S. C. HANSON.

Williamsport, Ind., Dec. 1, 1891.

CALISTHENIC SONGS.

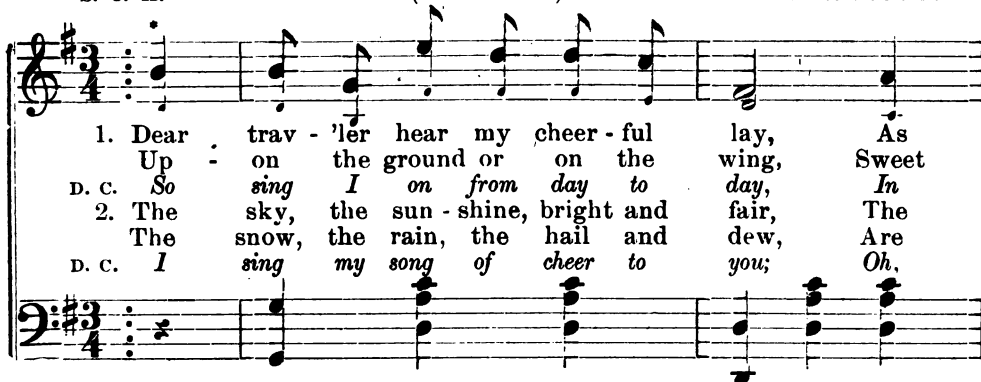
PART 1.

Sweet Warbler of the Plains.

S. C. H.

(Solo or Duet.)

S. C. HANSON.



1. Dear trav - 'ler hear my cheer - ful lay, As
Up - on the ground or on the wing, Sweet
D. C. So sing I on from day to day, In
2. The sky, the sun - shine, bright and fair, The
The snow, the rain, the hail and dew, Are
D. C. I sing my song of cheer to you; Oh,



on - ward you pur - sue your way; } Grand ob - jects of the earth and
mes - sa - ges to you I bring; }
my own quaint and bird - like way.
earth with grass and flow - ers rare; } Then sing I on from day to
blessings giv'n for me and you, }
may it make you hap - py, too!



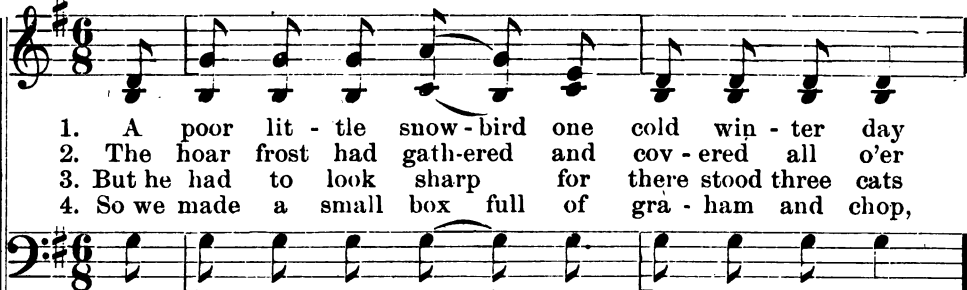
sky In beau - ty with each oth - er vie;
day With hap - pi - ness my cheer - ful lay;

*The first eight notes of the melody are said to be the song of a bird on the plains of Colorado.

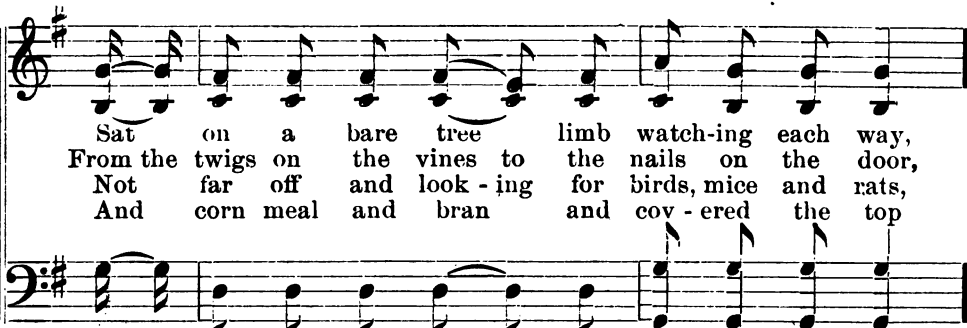
Remember the Birds, When it's Cold.

Mrs. G. M. H.

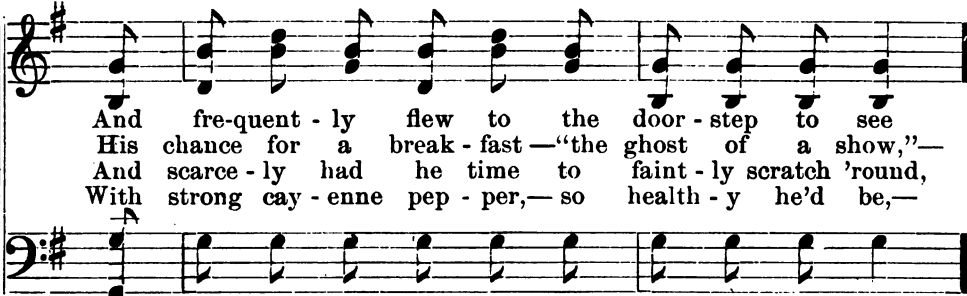
Mrs. GERTRUDE M. HOAD.



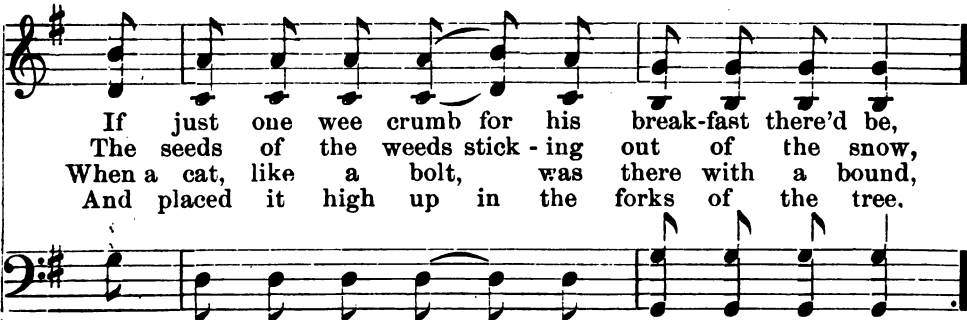
1. A poor lit - tle snow - bird one cold win - ter day
 2. The hoar frost had gath - ered and cov - ered all o'er
 3. But he had to look sharp for there stood three cats
 4. So we made a small box full of gra - ham and chop,



Sat on a bare tree limb watch - ing each way,
 From the twigs on the vines to the nails on the door,
 Not far off and look - ing for birds, mice and rats,
 And corn meal and bran and cov - ered the top

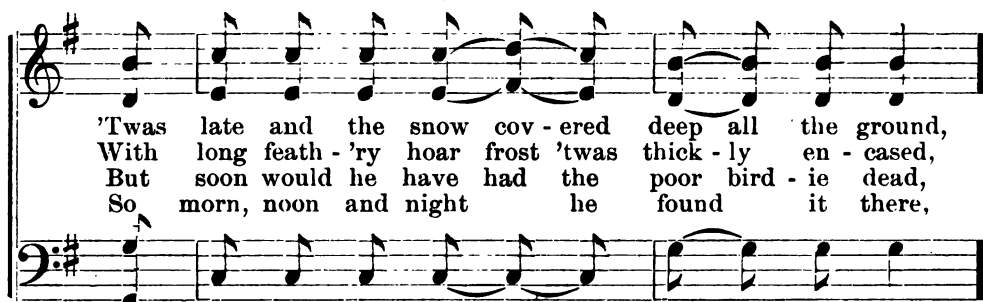


And fre - quent - ly flew to the door - step to see
 His chance for a break - fast — "the ghost of a show,"—
 And scarce - ly had he time to faint - ly scratch 'round,
 With strong cay - enne pep - per,—so health - y he'd be,—

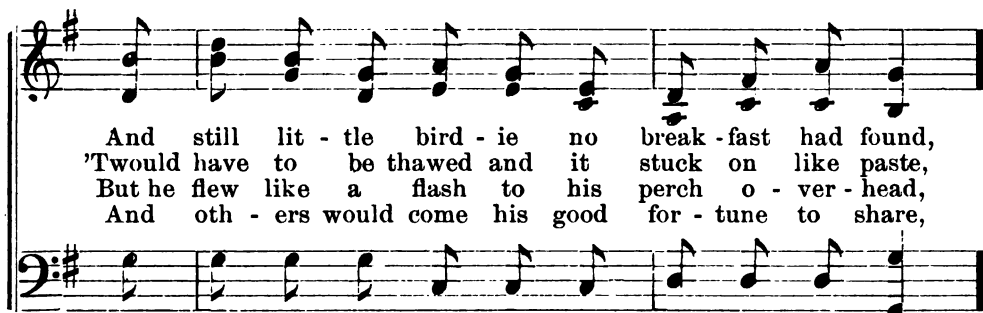


If just one wee crumb for his break - fast there'd be,
 The seeds of the weeds stick - ing out of the snow,
 When a cat, like a bolt, was there with a bound,
 And placed it high up in the forks of the tree.

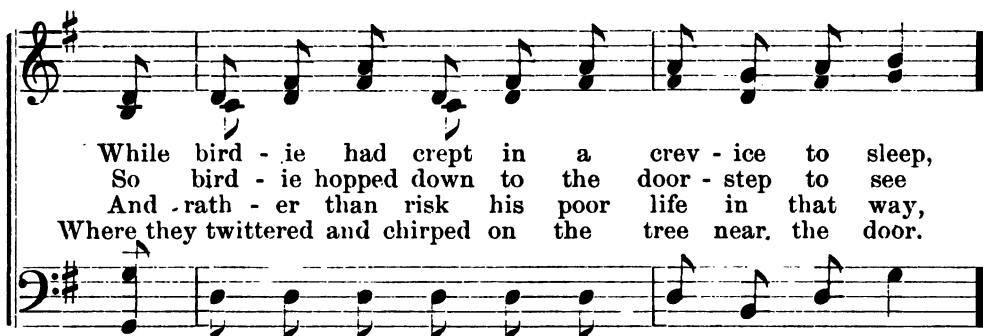
Remember the Birds, When it's Cold—Concluded. 5



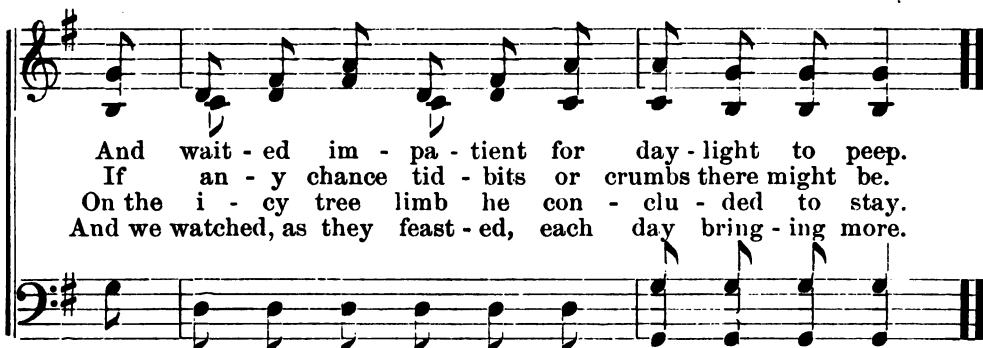
'Twas late and the snow cov - ered deep all the ground,
 With long feath - 'ry hoar frost 'twas thick - ly en - cased,
 But soon would he have had the poor bird - ie dead,
 So morn, noon and night he found it there,



And still lit - tle bird - ie no break - fast had found,
 'Twould have to be thawed and it stuck on like paste,
 But he flew like a flash to his perch o - ver - head,
 And oth - ers would come his good for - tune to share,



While bird - ie had crept in a crev - ice to sleep,
 So bird - ie hopped down to the door - step to see
 And rath - er than risk his poor life in that way,
 Where they twittered and chirped on the tree near the door.



And wait - ed im - pa - tient for day - light to peep.
 If an - y chance tid - bits or crumbs there might be.
 On the i - cy tree limb he con - clu - ded to stay.
 And we watched, as they feast - ed, each day bring - ing more.

The Little Breakers.

Arr. by S. C. HANSON.

1. We'll play we are a band of break-ers, Gleaming in the sun-light, Now
 2. Now list-en and we will to you In-tro-duce each lit-tle break-er;
 3. We're dress'd in new suits⁸ ev'-ry hour, Of ev'-ry tint and hue, In

up¹ now down² we glide a - long, With foot-steps light and fac-es bright.
 This is Fan-cy,⁴ and this Frol-ic,⁵ Fun⁶ and Laughter⁷ you' - der.
 crim-son, em-er-ald or gold, In am-ber, azure or sapphire blue.

CHORUS.

Don't you want to join our play-ing? Hap-py lit-tle breakers we;
 Final Chorus.
 1st Don't you want to join our fun? Mer-ry lit-tle breakers we,

The Little Breakers—Concluded.

7



- | | |
|---|--|
| <p>4 And now we'll tell what work we do,
For we are busy breakers;
We gather⁹ shells to bring to you,
Are we not tiny workers?</p> <p>5 And then we carry heavy stones,
And dash¹⁰ them this way,¹¹ that way;¹²
Till they are ground to white, soft sand,
In which you love to work and play.</p> | <p>6 We've worked so hard that we are tired,
And now must have a little rest,¹³
Old Ocean takes us in his arms,
And gently rocks¹⁴ us on his breast.</p> <p>7 Now we must raise¹⁵ our sunny crests,
And bid you all good¹⁶ morning;
There comes to us the dear sweet voice
Of our teacher to us calling.</p> |
|---|--|

DIRECTIONS.

- | | |
|---|--|
| <ol style="list-style-type: none"> 1. Arms full length to front, upward movement. 2. Downward. Continue these movements to the end of the stanza. 3. Full arm movement, toward the sides, upward and downward throughout the chorus. 4. Motion to right. 5. Motion to left. 6. Motion to front. 7. Motion to left. 8. Catch dresses on each side. | <ol style="list-style-type: none"> 9. Extend arms forward and fold them. 10. Wave both arms to right. 11. Wave both arms to left. 12. Wave both arms to right. 13. Fold arms. 14. Both arms to right, left, right. 15. Raise faces. 16. Bow. 17. Lateral movements of both arms up and down, continuing through the chorus. |
|---|--|

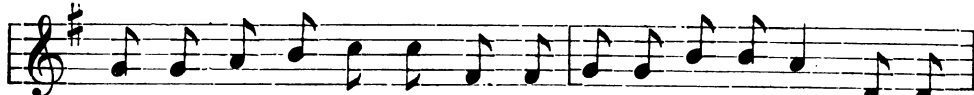
NOTE. In teaching the above motions, have the children relax the muscles of their arms, hands and fingers, and in ascending movements let them raise their arms to height of shoulder, their hands hanging down loosely, middle and third finger touching and falling a little below the forefinger and little finger; then in descending let the arms gently fall, the finger tips slowly rising as the arm sinks. Practice carefully until a graceful, undulating movement, running along the entire length of the arm, from the shoulder to the finger tips, is secured. In no case allow the pupils to fall into the habit of emphasizing their motions with a jerk; this is positively ruinous.

The Fairy Ship. (Primary Song.)

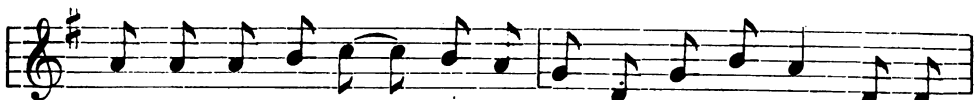
S. C. HANSON.



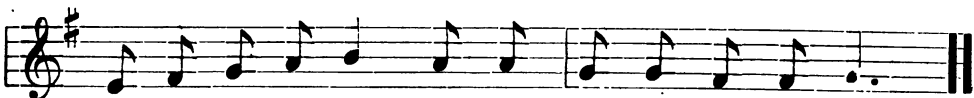
1. I saw a ship a sail - ing, A sail - ing o'er the sea; And
2. There were four and twen - ty sail - ors, A skip - ping o'er the deck. And



it was full of pret - ty things For dol - ly and for me; There were
there were white and pret - ty mice, With rings a - bout their necks, And the



rais - ins in the cab - in, Su - gar - kiss - es in the hold, And the
cap - tain was a duck, With a jack - et on his back, When the



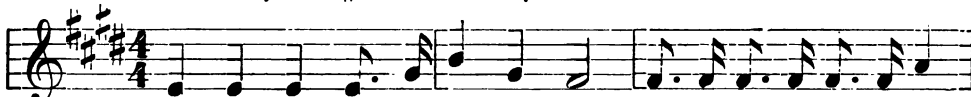
sails were made of silk, And the masts were made of gold.
ship be - gan to sail, Cried the cap - tain, "quack, quack, quack."

Evening Glee. (Primary Song.)

S. A. MUEL.

S. C. HANSON.

Suggestion to the teacher: When you are ready to excuse your pupils for the day, let them march around the room singing this song, and pointing in the directions named. It should be so arranged that as the head of the line starts toward the door they will sing the words "bow very low."



1. Tramp, tramp, tramp, we will march a - long. Gai - ly, gai - ly, sing - ing our
2. Tramp, tramp, tramp, we will march a - long. Hap - py, hap - py, voic - es to
3. Tramp, tramp, tramp, we will march a - long. Gai - ly, gai - ly, sing ing our



sweet, sweet, song; We point to the east, we point to the west,
us be - long; We point to the south we point to the north,
sweet, sweet, song; But ev - ning has come, we bow ver - y low,



When the sun gets there we shall take a rest.
While we sing our song we march back and forth.
Dear teach - er, good - by, now home - ward we go.

The Playing Ground.

9

J. B. M.

JOSEPH B. MOON.

1. At the school house playing ground, And a - bout the shad - y street,
2. Some play marbles in the sand, Some are play - ing bat and ball,
3. Some play throw and jump the rope, Some play base, give dares and run,

Hap - py boys and girls are found Skipping round with bus - y feet.
Some play fro - lic hand in hand, Some play stump their toes and fall.
Some play rac - ing with the hoop, All are hav - ing roy - al fun.

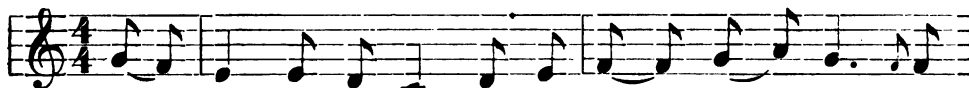
CHORUS.

Mer - ri - ly, cheer - i - ly now they sing As they fro - lic to and fro;

Mer - ri - ly, cheer - i - ly, ev - 'ry thing. Fa la li - te - o.

The Honest Old Toad.

S. C. HANSON.



1. Oh, a queer lit - tle chap is the hon - est old toad, A
 2. When win - ter draws near, Mis - ter Toad goes to bed, And he



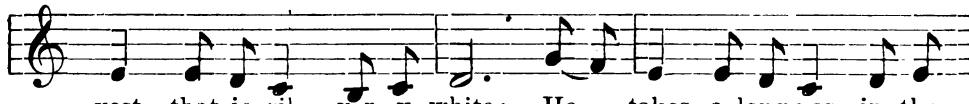
fun - ny old fel - low is he, Liv - ing un - der the stone by the
 sleeps as sound as a top, But when May blossoms follow



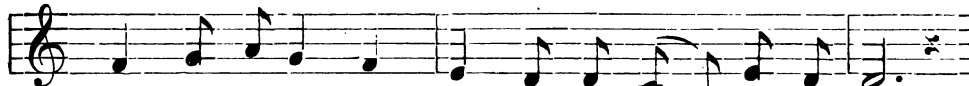
side of the road, Neath the shade of the old wil - low tree.
 soft A - pril show'rs, He comes out with a skip, jump and hop.



He is dressed all in brown, from his toes to his crown, Save his
 He chang - es his dress on - ly once, I con - fess — Ev - 'ry



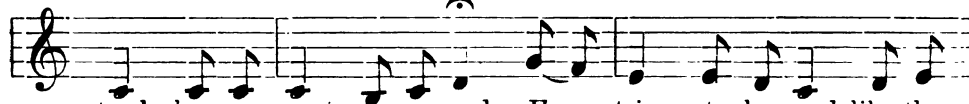
vest, that is sil - ver - y white; He takes a long nap in the
 spring—and his old worn-out coat, With trousers and waist-coat, he



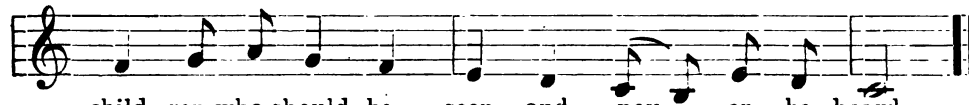
heat of the day, And walks in the cool dew - y night.
 rolls in a ball And stuffs the whole thing down his throat.



"Ra-a-oop, ya-a-oop!" says the frog from his home in the bog, But the
 "Kra-a-ook, kra-a-ook!" says the frog, etc.



toad he says nev - er a word, He tries to be good like the



child - ren who should be seen, and nev - er be heard.

Sow, Sew, So,

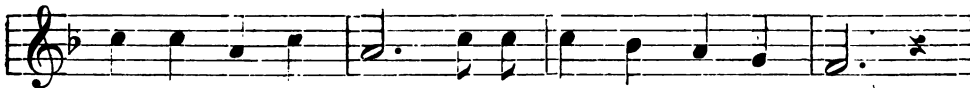
11

ROSA GRAHAM. in *St. Nicholas*. By per.

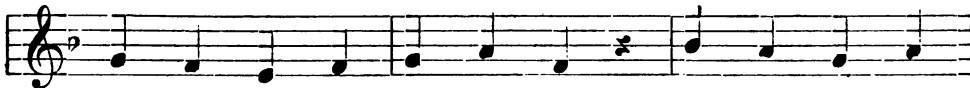
S. C. HANSON.



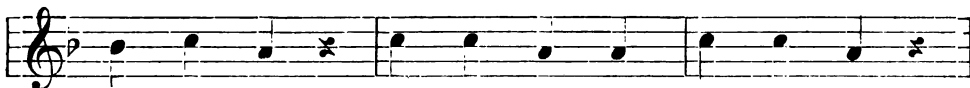
1. Sow,¹ sow,¹ sow,¹ So the bus - y farm - ers sow,¹ So the
2. Sew,² sew,² sew,² So the bus - y moth - ers sew,² So the
3. Sow,¹ sew,² so, So they sow¹ and sew² just so,³ S and



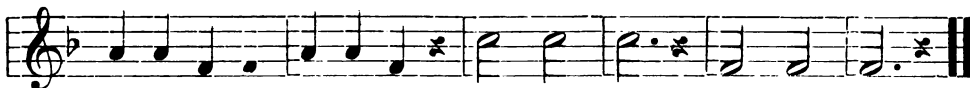
bus - y farm - ers sow,¹ So the bus - y farm - ers sow,¹
 bus - y moth - ers sew,² Bus - y ev - 'ry day just so,³
 O and W..... This is what the farm - ers do,



Bus - y, bus - y all day long, While the chil - dren
 While the chil - dren are at play, Sew - ing² sew - ing²
 Just an E in place of O, This is how the



are at play, Stow - ing, stow - ing close a - way,
 fast a - way, So the chil - dren may have frocks,
 moth - ers sew,² So they sew² and sew² for you,



Baby wheat and rye in bed, So,³ so,³ so,³ So,³ so,³ so,³
 Trousers, coats and pretty socks, So,³ so,³ so,³ So,³ so,³ so,³
 So without the W..... So,³ so,³ so,³ So,³ so,³ so,³

DIRECTIONS.

1. Toss the right hand as in sowing seed.
2. Draw the right hand from the left as in sowing.
3. With arms partly bent, yet somewhat extended forward from the body, with palms partly toward each other and partly upward, as if explaining how anything is done.

Be in Time.

Moderato.

S. S. TURLEY.

1. Be in time for ev - 'ry call, If you can be first of all;
 2. Nev - er lin - ger e'er you start. Go with prompt and willing heart;
 3. Those who aim at something great, Nev - er yet were found too late;
 4. Lis - ten then to wisdom's call, Knowledge now is free to all;

If your teachers find you true, They will al-ways trust in you.
 First to work and soon-est done, This is how the prize is won.
 Life with all is but a school, We must work by plan and rule.
 Keep this mot - to still in view, For the work we have to do.

CHORUS.

Be in time, be in time, They will al-ways trust in you;

If your teachers find you true, They will al-ways trust in you.

Work to Do.

13

R. A. BARRETT.

S. C. HANSON.

1. School-mates true, we've work to do, Haste a - way, haste a - way,
2. Stud - y hard and stud - y well, Let our hearts be strong.
3. Per - se - vere and nev - er yield, Soon our task will be done,
4. Par - ents dear, come lend an ear, We will e'er faith-ful be,

Let us learn our les - sons well, And then hur - rah for play.
All the hon - ors of the world To in - dus - try be - long.
Let our mot - to ev - er be "Ex - cel - si - or," press on!
Lov - ly wom - en, no - ble men, You in time shall see.

CHORUS.

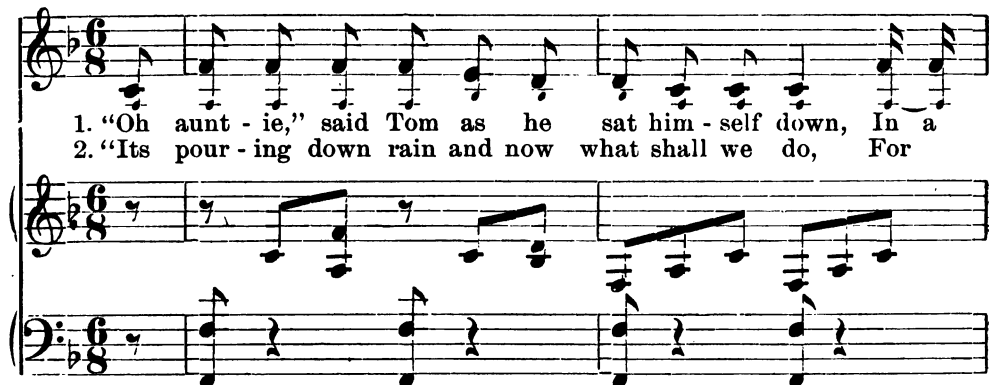
Come brothers, come sis - ters, Hast - en all with me; We're

climb - ing up fair Sci - ence Hill, Its ut - most height we'll see.

Santa Claus' New Outfit.

Mrs. G. M. H.

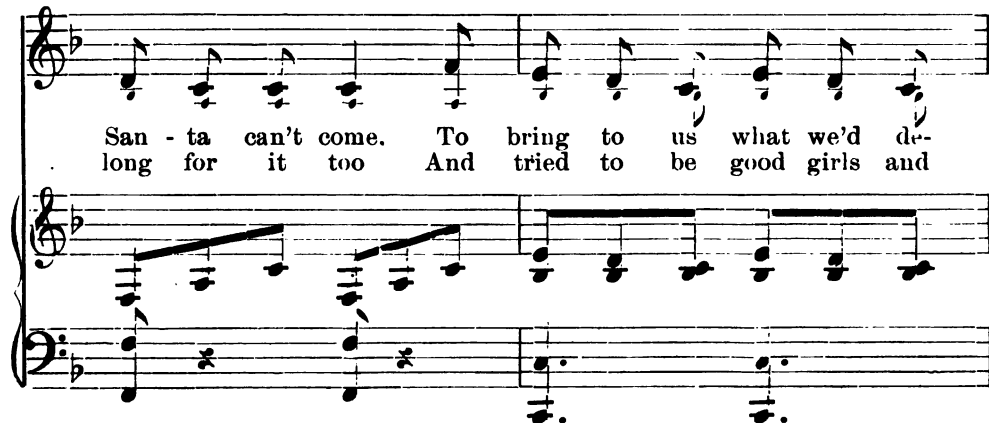
Mrs. GERTRUDE M. HOAD.



1. "Oh aunt - ie," said Tom as he sat him - self down, In a
2. "Its pour - ing down rain and now what shall we do, For



chair by the bright kitchen fire; 'Pa-pa told me that old
all our nice can-dies and toys, And here we've been looking so



San - ta can't come. To bring to us what we'd de-
long for it too And tried to be good girls and

sire. He said San - ta's rein - deer can't
boys. And now pa - pa says that old

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are: "sire. He said San - ta's rein - deer can't boys. And now pa - pa says that old". The piano accompaniment is written on two staves (treble and bass clefs) and features a simple harmonic accompaniment with some chords and single notes.

trav - el in mud And his sleigh would sink deep in the mire."
San - ta can't come To bring us our can - dy and toys."

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are: "trav - el in mud And his sleigh would sink deep in the mire." and "San - ta can't come To bring us our can - dy and toys." The piano accompaniment continues with similar harmonic support.

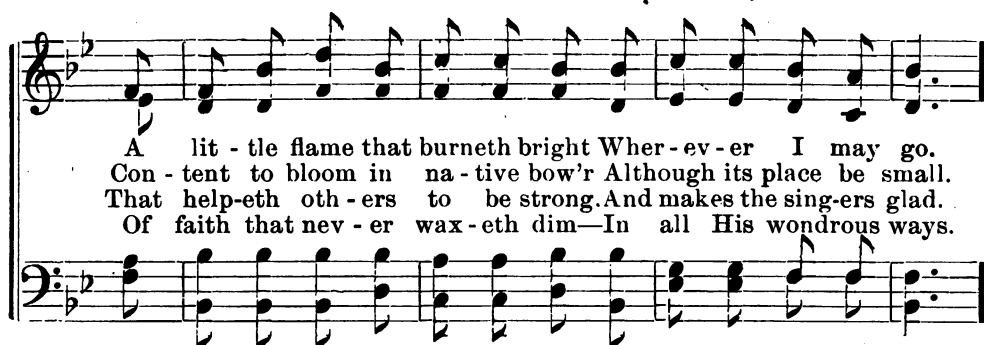
3. "Why, Tommy my love," said his auntie in glee,
"Now don't go to fretting just yet,
Your papa's not up with the times, I can see,
Or else he is apt to forget,
For don't you know Santa has got a new rig
To use when the weather is wet?"
4. "A big bran new outfit all fine and complete,
Fixed up from his head to his toe,
So hail, rain, or shine, he will be here to-night,
He don't mind the weather, you know,
In thick rubber outfit, big booties and all,
He's dressed from his head to his toe."
5. "Hip, hip, hip hurrah!" cried out Tom in high glee,
As he hopped from his chair in fine style,
"I think that's the grandest and best piece of news,
I've heard in the longest long while."
And his dear honest face was delightful to see,
As it broke in a dimpling smile.

Little Light.

JOSEPH B. MOON.

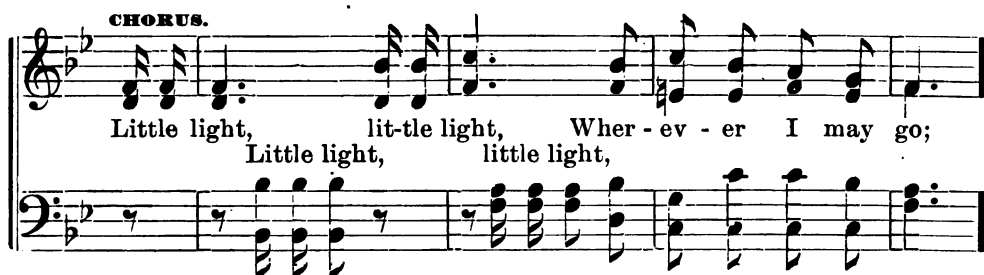


1. God, make my life a lit - tle light, Within the world to glow;
 2. God, make my life a lit - tle flow'r, That giv - eth joy to all,
 3. God, make my life a lit - tle song That com - fort - eth the sad,
 4. God, make my life a lit - tle hymn Of ten - der - ness and praise;



A lit - tle flame that burneth bright Wher - ev - er I may go.
 Con - tent to bloom in na - tive bow'r Although its place be small.
 That help - eth oth - ers to be strong. And makes the sing - ers glad.
 Of faith that nev - er wax - eth dim—In all His wondrous ways.

CHORUS.



Little light, lit - tle light, Wher - ev - er I may go;
 Little light, little light,



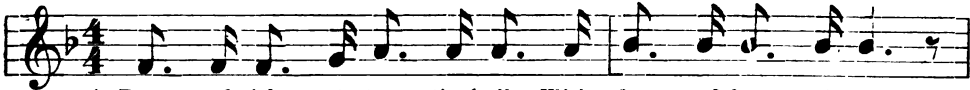
Little light, lit - tle light, Wher - ev - er I may go.
 Little light, little light,

Marching Together.

17

LIZZIE M. HADLEY.

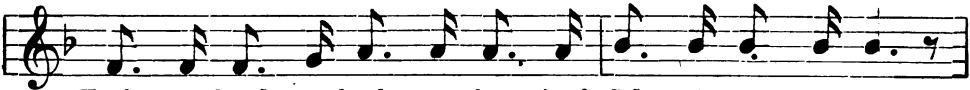
S. C. HANSON.



1. Boys and girls at - ten - tion¹ all, With fac - es² front and eyes,
2. Hands⁹ up - on our should - ers¹⁰ now, See what a pret - ty sight,
3. Now we're back¹² be - side our seats, 'Tis hey for work once more,

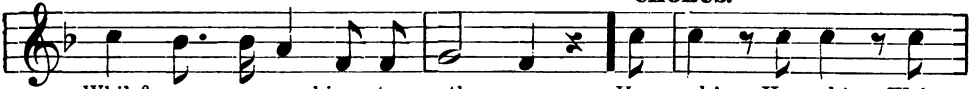


- Slow - ly³ now we're turn - ing, Soft - ly all to - geth - er rise,⁴
 See the time we're keep - ing Left and right with step so light,
 See our hands to - geth - er¹³ Touch - ing heads¹⁴ and sides and floor,

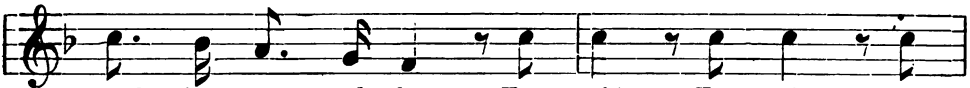


- Hands a - bove⁵ our heads now clasp - ing,⁶ So⁷ we'll ex - er - cise,
 While¹¹ a - down the aisles we're go - ing; Fac - es gay and bright,
 Then so straight¹⁵ and tall we're stand - ing, Play - time now is o'er,

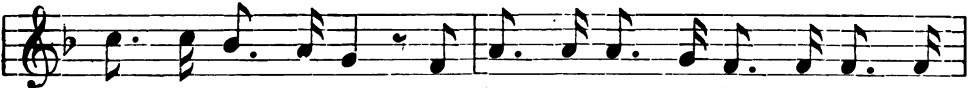
CHORUS.



- While⁸ we go marching to - geth - er. Hur - rah! Hur - rah! We're
 As we go marching to - geth - er. Hur - rah! etc.
 As we go marching to - geth - er. Hur - rah! etc.



- march - ing to and fro, Hur - rah! Hur - rah! How



- hap - pi - ly we go. Let's sing a mer - ry cho - rus While we



- all keep step just so, As we go march - ing to - geth - er.

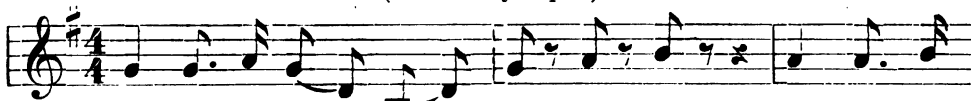
DIRECTIONS.

1. Every pupil give attention.
2. Eyes and faces directly to the front as the word "front" is sung.
3. Begin to turn.
4. All erect as the word "rise" is sung.
5. Hands almost prone upon the head and ready to clasp.
6. Clasp hands.
7. Thrust the hands upward with fingers extended as the accented syllables are sung.
8. Bring the hands down by the sides of the head on the unaccented syllables.
9. Hands parallel with the sides of the face.
10. Tips of the fingers on the shoulders.
11. Start down the aisles keeping step.
12. Stop advancing but continue to keep step.
13. Just above the head.
14. Perform promptly.
15. Perfectly erect.

The Children's Twenty-Second.

(For Primary Pupils.)

S. C. HANSON.



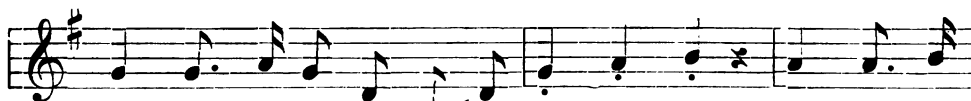
1. Off go the fire - crack-ers, bang!¹ bang! bang! Off go the
 2. Off the tor-pe-does go, crack!¹ crack! crack! Off the tor-
 3. Off go the fire - works, fizz!² fizz! fizz! Off go the



fire-crack-ers bang!¹ bang! bang! Popguns all a-snapping and
 pe-does go, crack!¹ crack! crack! Fish-horns all a-toot-ing and
 fire - works, fizz!² fizz! fizz! Pin-wheels³ all a-turn-ing and



banners all a-flap-ping, Off go the firecrackers, bang!¹ bang! bang!
 school-boys all a hooting, Off go the tor - pe does, crack!¹ crack crack!
 fingers⁴ all a burning, Off go the fire - works fizz!² fizz! fizz!



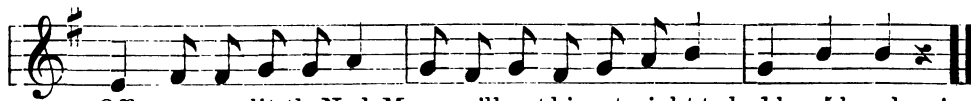
4. Off goes our lit-tle Ned, boo⁵-hoo-hoo! Off goes our



lit-tle Ned, boo⁵-hoo-hoo! Big hole in his jacket and an-



oth-er in his pock-et, Half the hair singed off his head,



Off goes our lit-tle Ned, Mamma'll put him straight to bed. boo⁵-hoo-hoo!

DIRECTIONS.

1. Pronounce words "bang" and "crack" explosively.
2. Imitate fireworks.
3. Imitate the turning of pinwheels with the right hand.
4. Shake the right hand as if fingers had been burned.
5. Imitate crying. Both hands may be placed to the eyes as in crying.

Little Pansies.

19

Mrs. M. A. S.

T. A. JEFFERS.

1. Lit - tle pur - ple pan - sies, Smil - ing in the morn,
 2. Some are bronze and gol - den, Am - e - thyst or blue,
 3. We would be just like you, Ev - er sweet and bright,

Some are nod - ding gai - ly, Oth - ers scarce - ly born.
 Lit - tle pur - ple pan - sies, Smil - ing in the dew.
 Look - ing up to Je - sus, Fac - es to the light.

Song of the Hen.

(A Round in Four Parts.)

S. C. H.

1 There goes an old hen, Her voice is harsh-ly ring - ing,
 2
 3 Cack, cack, cack, cack, cack cack, cack, ca - daw - cut, ca-daw - cut.
 4

DIRECTIONS.

Let the pupils sing this round together until they have it thoroughly learned. Then divide the school into four equal parts and number them respectively. 1, 2, 3, 4. Let No. 1 begin to sing. When they have sung the first part, let No. 2 start with the first part just as No. 1 starts on the second part. Let No. 3 start on the first part, and No. 2 on the second part at precisely the same time that No. 1 starts on the third part. Let No. 4 start with the first part as No. 1 starts with part No. 4. No part must stop singing until each has sung it through three or four times, or as many times as the teacher may decide.

Work Song.

ANNIE CHASE in *Popular Educator*.

S. C. HANSON.



1. We're bus - y lit - tle maid - ens, A sew - ing, a sew - ing,¹ We're
 2. We're bus - y lit - tle maid - ens, A knit - ting, a knit - ting,³ We're



bus - y lit - tle maid - ens, A sew - ing a - way;¹ Now bast - ing, now
 bus - y lit - tle maid - ens, A knit - ting a - way;³ Now the yarn we are



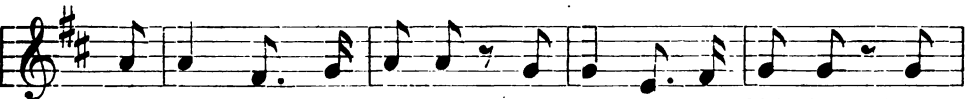
fell - ing,¹ Now bright sto - ries tell - ing,² We have so much to do, We
 wind - ing,⁴ The balls we are find - ing,⁵ Now all keep on knit - ting,³



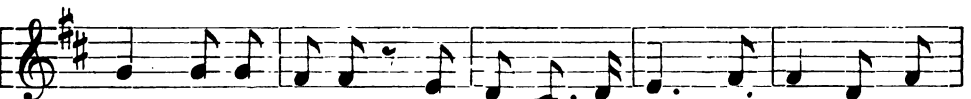
have no time to play. Work a - way, sew a - way,¹ Work a - way,
 There's no time for play,³ Knit a - way, knit a - way,³ Knit a - way,



sew a - way sew for the poor chil - dren,¹ And don't stop to play.¹
 knit a - way³ knit for the poor chil - dren,³ And don't stop to play.³



3. The girls are all work - ing; Come, boys, don't be shirk - ing Let's



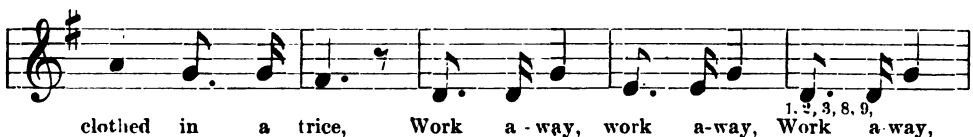
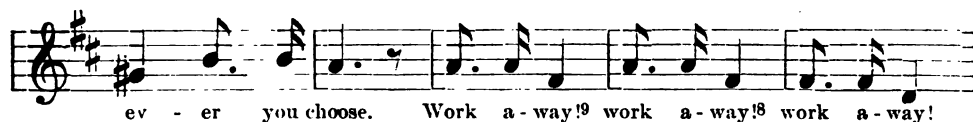
make some poor fel - low A stout pair of shoes; Now scap - ing,⁶ now



brush - ing,⁷ Now bright needles push - ing,⁸ Make pegged ones and sewed ones, Which-

Work Song—Concluded.

21



DIRECTIONS.

The first division of girls will sing the first stanza. The second division of girls will sing the second stanza. The boys will sing the third stanza; the first division of these will be sewing and the second pegging. All will sing the first four lines of the fourth stanza. The girls will sing the fifth line (keep knitting, keep sewing.) The boys will sing the sixth line (Oh, keep the banners going.) All will sing the remaining lines.

MOTIONS.

Note.—Each different division should carry its own motions through, paying no heed to the others.

1. Motion as of drawing thread.
2. Pause, as if listening, with needle suspended.
3. Move fingers as if knitting rapidly.
4. Motion as of winding yarn.
5. Pick up balls from the floor.

6. Motion as of filing.
7. Motion as of brushing.
8. Like No. 1 only with more force.
9. Pound with right hand.

The Blue Bird.

Mrs. G. M. H.

Mrs. GERTRUDE M. HOAD.

1. He's up¹ at ver - y ear - ly dawn, And toils his nest at build - ing, His
 2. He flash - es⁴ by on air - y wing, And sings and works so blithe - ly, A
 3. Then out⁷ he tries to take a seat, Up - on a twig a - swing - ing,⁸ You'd
 4. He sings his lit - tle spring time song, As though it had been giv - en To

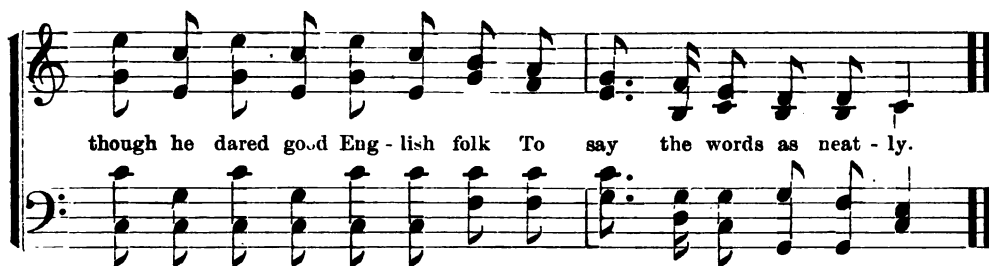
blue - coat² with the sun - rise² on Looks rich with gold - en gild - ing.
 sky in which to hop⁵ and sing And flit⁶ a - bout so light - ly.
 'think both tree and bob - bing crest A bell in - vert - ed ring - ing.
 him to tell you of the long Bright spring they have in heav - en.

CHORUS.

"Spring-time,³ spring-time,² spring-time,"³ he says so plain and sweet - ly, As

The Blue Bird—Concluded.

23



DIRECTIONS.

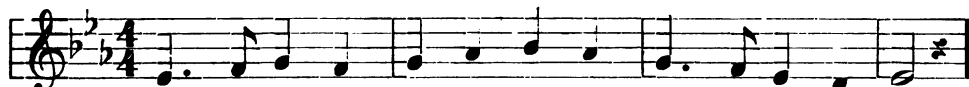
Position. Pupils in line facing the teachers and the hands hanging by the sides.

1. Give the right hand a wave-like toss upward and to the right assuming position again gracefully.
2. Give several motions with out-pread hands up and down the side and front barely touching the body.
3. Utter with clear, ringing, bird like tones.
4. Give a wave-like sweep of the hands from right to left assuming position again as in No. 1.
5. Give a quick, short curve upward, then downward to imitate hopping.
6. Give a series of quick, short curves with each hand upward and outward. The thumb, first and second fingers should touch at the tips.
7. From the sides give an outward and upward motion of each hand, gradually extending the fingers particularly the index finger.
8. Project the arms forward with hands close together as high as your head and drooping. Hold the wrists as still as possible but wave the hands to imitate movements of bells. Continue movement through the stanza and chorus following.
9. Project hands upward and forward. Eyes look in the same direction.

Little Bright Eyes. (Primary Song.)

Mrs. G. M. H.

Mrs. GERTRUDE M. HOAD.



1. Lit - tle bright eyes went to school all on a sum - mer day,
2. Lit - tle bright eyes took a book and sat down on a bench,
3. Lit - tle bright eyes set the school all in a mer - ry glee,
4. Then he got up sol - emn - ly and to the teach - er said:



Too young to keep the teach - er's rule he'd run about to play.
 And looked as sol - emn as a stu - dent stud - y - ing his French.
 When he would squint his lit - tle eyes as though he could not see.
 "Now Mrs. Teach - er tan I pay? I've wed and wed and wed."

Room at the Top.

S. C. HANSON.

1. Nev - er¹ you mind the crowd, lad, Or fan - cy your life wont
 2. Cour-age and faith and pa - tience, There's space⁷ in the old world

tell; The work is the work for all that, To
 yet; The bet - ter the chance to stand, lad, The

him that do - eth well, Fan - cy the world² a
 further a - long⁸ you get, Keep your eye⁹ on the

hill, lad; Look³ where the mil-lions stop; You'll find the
 goal, lad, Nev - er de - spair¹⁰ nor drop, Be sure that your

crowd at the base,⁴ lad; There's al - ways room⁵ at the top⁶
 path leads up - ward, There's al - ways room at the top.

DIRECTIONS.

1. Shake the head as if driving away fear and discouragement.
2. With right arm extended at right angles to the body in front give a motion from left to right with prone hand as if describing the surface of a hill.
3. Look forward earnestly as if at the base of a hill in front.
4. Point forward as if at the base of a hill in front.
5. Look obliquely upward as if at the summit of a hill in front.
6. Extend finger in same direction.
7. Let both hands move outward and upward from the front in a graceful manner The hands should assume a supine position near the close of the curves.
8. All take a step forward.
9. Eyes looking forward and somewhat upward.
10. Assume very erect and courageous appearance.
11. With right hand make a graceful curve forward and upward as if indicating a path beginning near your feet and extending forward up a hill.
12. Same as No. 6.

Little Brooklet.

T. A. JEFFERS.

1. Lit-tle brook-let flow a - long. Rippling with a mer-ry song,
 2. Cheerful onward thou dost go, Twixt the banks where mosses grow,
 3. Lit-tle cow-slip on the bank. Asking for a drink, with thanks,

Onward, on-ward thou dost go, O-ver pebbles sand and stone.
 Quenching thirst of horse and cow, And the man who holds the plow.
 Hears the brooklet's gen-tle song, As it swiftly glides a - long.

The Fife and Drum Band.



1. We are mer-ry lit - tle fellows of the fife and drum band, O,
 2. We're the steady lit - tle fellows of the fife and drum band, O,



mer - ry lit - tle men are we; From the North to the
 stead - y lit - tle men are we; And the tramping of our



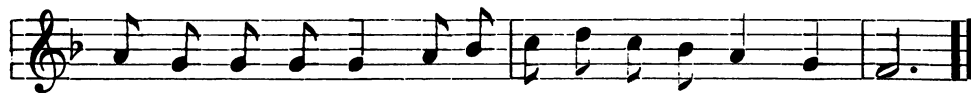
South, from the East, to the West, There is not a bet - ter
 feet as we're marching down the street, Is a thing all want to



band than we. Strum,¹ strum,¹ goes the great big drum,² Rumble
 hear and see, Strum,¹ strum,¹ goes the great big drum,² Rumble



tum, rumple tum say we,² Not a curlew or a snipe has a
 tum, rumple tum go we,² And the tramping of our feet in the



shrill - er note or pipe Than the mu - sic of the band can be.
 mid - dle of the street Is a thing all want to hear and see.

DIRECTIONS.

1. Strike the palm of the left hand with the right hand closed.
2. Roll the hands, one over the other and from two to six inches apart, as fast as possible and stopping suddenly as the word "we" is pronounced.

From the American Teacher, by per.

Never Say "Fail."

27

NONA.

S. C. H.

1. Press on - ward—'tis bet - ter Than sit - ting a - side. And
 2. With eye that is o - pen, A tongue that's not dumb, A
 3. In life's ro - sy morn - ing In manhood's firm pride, Let

dream - ing and sigh - ing and wait - ing the tide; In
 heart that will nev - er to sor - row suc - cumb, Will
 this be the mot - to Our foot - steps to guide; In

life's great - est bat - tle They on - ly pre - vail, Who
 bat - tle and con - quer Tho' thousands as - sail, How
 storm and in sun - shine What - ev - er as - sail, We'll

dai - ly march on - ward And nev - er say "fail."
 strong and how might - y Who nev - er say "fail."
 on - ward and con - quer And nev - er say "fail."

Forward March.

S. S. T.

S. S. TURLEY.

1. Forward¹ march² in - to line, Heads e - rect³ all keep-ing time,
 2. Swinging¹⁰ hands round and round, Slapping,¹¹ gai - ly march a - long,

Hap - py we e'er shall be, As we sing our songs of rhyme.
 Sing - ing gladly on we go, As we sing our mer - ry song,

First your left⁴ foot then your right; On-ward marching here we go,
 Hands¹² be - side you, then¹³ up high; Shake¹⁴ them. clap¹⁴ them freely now,

Keep-ing time to mus-ic's rhyme, Oh how hap - py this we know.
 Bring¹⁴ them quickly to your side, Let¹⁵ us all now make a bow.¹⁵

Forward March—Concluded.

29

CHORUS.



Left,⁵ right,⁶ Left,⁵ right,⁶ Hands⁷ up - lift - ed now³ to side,



Left⁹ hand forward then your right,⁹ Up and down they smoothly glide.

DIRECTIONS.

Pupils all in line ready to march. Take two steps to the measure putting down the left foot at the beginning of each measure.

1. Step with left foot.
2. Step with right.
3. Obey the direction.
4. You step with the right foot as you sing this word, it cannot be avoided.
5. As in No. 1.
6. As in No. 2.
7. Thrust arms directly upward.
8. Withdraw them quickly yet gracefully and let them drop carelessly to the side.
9. Swing the hands gracefully and naturally as in walking without regard to the exact words you are singing.
10. Thrust the arms outward perpendicularly to the body and swing them in circles.
11. Clap four times.
12. Drop the hands to the side.
13. Hold them perpendicular.
14. Obey directions.
15. Stop and face the teacher.
16. Bow polite'y, after which resume position and begin marching as you begin singing the chorus.

We're Sailing.

T. A. JEFFERS.

1. We're sail - ing o'er the sea, With hearts so light and free,
2. The waves are dash - ing high, And sea - gulls loud - ly cry,

The first system of the song features a treble and bass staff in 6/8 time. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the staves.

Our voic - es ring - ing loud and clear, Of fate we have no fear.
But proud - ly on we bound a-long, With current swift and strong.

The second system continues the melody and accompaniment. The lyrics are written below the staves.

CHORUS.

We're sail - ing, we're sail - ing, Far from for - est or lea;

The third system begins the chorus. The melody and accompaniment continue. The lyrics are written below the staves.

We're sail - ing, we're sail - ing, O - ver the bounding sea.

The fourth system concludes the chorus. The melody and accompaniment continue. The lyrics are written below the staves.

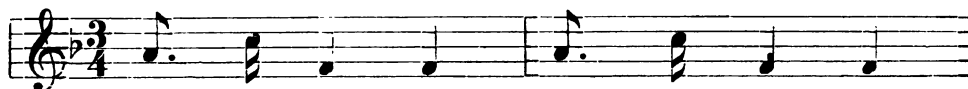
We are Marching. (Primary Song.)

31

D. W.

D. WILSON.

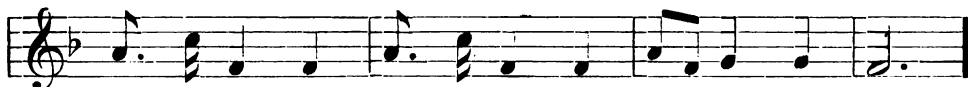
Suggestion: In singing this song, let the pupils march around the room carefully keeping step to the music. It will add interest and profit to the exercise if a temperance banner be carried at the head of the line. The teacher can easily improvise one — H.



- | | | | |
|----------------|-------------------|-------------|-------------------|
| 1. We | are march - ing, | we | are march - ing, |
| 2. No | more drink - ing, | no | more drink - ing, |
| 3. Peace | and plen - ty, | peace | and plen - ty, |
| 4. Wel - come, | stran - ger, | wel - come, | stran - ger, |



- | | | | |
|-------------|------------------|-------------|------------------|
| With | our ban - ner, | with | our ban - ner, |
| Bring - ing | mis - 'ry | bring - ing | mis - 'ry, |
| Soon | would fol - low, | soon | would fol - low, |
| To | our coun - try, | to | our coun - try, |



- Shout-ing temp'rance, shout-ing temp'rance Thro' all the land.
 Fill - ing pris - ons, fill - ing pris - ons, Thro' all our land.
 Clos - ing dram-shops, clos - ing dram-shops, Thro' all our land.
 Don't sell whis-key, don't sell whis-key, Thro' all our land.

CHORUS.



Welcome, welcome, welcome to our hap - py, hap - py band, We will



sing a-loud for t:emp'rance, While we're marching thro' the land,

My Kitty.

Words and air by J. P. NAYLOR.

Arr. by Mrs. LIZZIE ALLEN.



1. There is not in all the cit - y, A kit - ty half so
2. And I've told her 'bout dear Je - sus And how he al - ways

The vocal melody is on a single staff, and the piano accompaniment is on two staves. The lyrics are written below the vocal staff.

pret - ty As mine with her snow white fur; And I talk to her all
sees us. What - e'er we may do or say; And I said we must be

The vocal melody is on a single staff, and the piano accompaniment is on two staves. The lyrics are written below the vocal staff.

My Kitty—Concluded.

33

day, As we romp a-bout and play, And this is what I say to her:
good, And I think she un-der-stood, For we've sung our hap-py song all day:

This musical system consists of three staves. The top staff is a single melodic line in treble clef. The bottom two staves are a piano accompaniment in grand staff (treble and bass clefs). The music is in 4/4 time and ends with a double bar line and repeat dots.

CHORUS.

O Kit - ty, I'm so hap - py,..... And the rea - son' is you see,.....

The chorus section begins with a key signature change to one sharp (F#) and a time signature change to 3/4. It consists of three staves. The top staff is the vocal melody, and the bottom two staves are the piano accompaniment. The music concludes with a double bar line and repeat dots.

That Je - sus bid the chil-dren come, And, Kit - ty, that means me.....

The final system of the piece consists of three staves. The top staff is the vocal melody, and the bottom two staves are the piano accompaniment. The music is in 3/4 time and ends with a double bar line and repeat dots.

The Grasshoppers' Croquet.

The Canadian Queen.

S. C. HANSON.

1. Four² lit - tle grass - hoppers one fine day, Hopped³ out on the lawn to
2. So hip⁷ - pi - ty-hop⁷ hop they went⁷ around⁷ Thro' all⁷ the wick-ets up-

play cro-quet, "We can't use mal - lets and balls" one said, But we'll
on⁷ the ground,⁷ Till the one lead - ing made a jump⁸ And

play a game of our own in-stead; Pop-pop-pop⁴ pop-pop-pop⁴ pop-pop
hit the home-stake centre bump-i - ty-bump!⁹ Bump,thum⁹ - pi - ty,thum-pi - ty

pop⁴ - pop-pop, Pop pop-pop-pop-pop-pop-pop-pop-pop-pop-pop-pop We'll
bump,⁹ thump,bump! Bump, thump-i - ty, hump-i - ty, hump,thump.bump! Then

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. It contains a melody of eighth and sixteenth notes. The middle staff is a treble clef with the same key signature and time signature, containing a melody of eighth notes and rests. The bottom staff is a bass clef with the same key signature and time signature, containing a melody of eighth notes and rests.

hop⁵ thro' the wickets ourselves and see Whether I⁶ beat you⁶ or you beat me.
out came Johnny and Bess to play, And the four¹⁰ lit-tle grasshoppers hopped away.

The second system of the musical score also consists of three staves. The top staff is a treble clef with a key signature of two flats and a 2/4 time signature, containing a melody of eighth and sixteenth notes. The middle staff is a treble clef with the same key signature and time signature, containing a melody of eighth notes and rests. The bottom staff is a bass clef with the same key signature and time signature, containing a melody of eighth notes and rests.

DIRECTIONS.

1. Pupils stand in a straight line facing the teacher or audience. If more than one line is necessary they should stand thus:
2. Hold both hands together in front and a little higher than the head. The third and fourth fingers of each hand should be closed and the thumb touching the knuckle of third finger. The backs of the hands should be turned toward the audience and the first and second fingers of each hand perfectly erect.
3. Wave both hands to the right, or to the left, as the teacher may choose to represent hopping.
4. Strike left palm with right hand closed to represent the striking of balls.
5. Turn the left arm so as to curve it upward as much as possible. With the thumb, first and second fingers of right hand drawn to a point, make an upward wave-like motion from right to left curved to imitate hopping, and close the motion with a thrust under the left arm.
6. Pupils of line face each other in pairs. Each with right hand touching himself on the upper part of the right breast when the words "I" and "me" are sung, and touches his partner when the word "you" is sung.
7. As in 3.
8. A high wave-like motion of both hands.
9. Strike the left palm with the right hand closed.
10. As in 3.

Here We Are.

Mrs. M. F. BUTTS.

S. C. HANSON.

1. A jol - ly lit - tle arm - y I seem¹ to hear their feet,
 2. A jol - ly lit - tle arm - y Tramp, tramp, tramp!
 3. A jol - ly lit - tle arm - y, Many thousand strong, Wild

The first system of the musical score for 'Here We Are.' It features a vocal melody in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are written below the vocal line. The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef, both in the same key and time signature. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Pat - ter pat - ter, tread, tread Beat, beat, beat!
 From⁶ the sea - side cot - tage From⁷ the mountain camp;
 ros - es on their cheeks On their lips¹⁰ a song:

The second system of the musical score. It continues the vocal melody and piano accompaniment from the first system. The lyrics are written below the vocal line. The piano part continues with the same accompaniment pattern.

Here² they come, there³ they come, From hap - py hours of play;
 From⁸ the dear old home - stead Hid - den far a - way—
 Com - ing¹¹ back to school a - gain, Bright with rest and play—

The third system of the musical score. It concludes the vocal melody and piano accompaniment. The lyrics are written below the vocal line. The piano part concludes with the same accompaniment pattern.



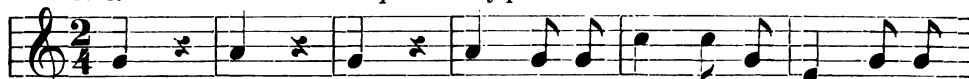
DIRECTIONS.

- This will serve well as a marching song.
1. Eyebrows elevated and head tossed slightly to one side as if listening.
 2. Left arm extended toward the left, palm upward, followed by a motion similar to beckoning one to come.
 3. Right arm extended as in No. 2. Motion the same.
 4. Left arm somewhat elevated, palm downward, followed by a downward motion toward the front
 5. Movement of right hand from the front horizontally to the right.
 6. Similar to movement in No. 2.
 7. Similar to movement in No. 3.
 8. Both hands beckoning from the front.
 9. A slight touch of the right index-finger on the cheek.
 10. A slight touch of the left index-finger on the lips.
 11. A happy beckoning from the right and left.

The Song of the Squirrel.

J. C. HARNEY in *Youth's Companion*. By per.

GEO. A. WEBB.



1. Chip, peep! Chip, peep! What a shame to the name Of that
2. Ker, chip! Ker, chip! We de-clare, 'tis not fair To keep
3. Chip, peep! Chip, peep! When we play thro' the day, We must



hor-rid great crea-ture called man! At the rise of the
us in con-stant a - larm, For a man is so
nev - er for - get to be shy, Or "bang" goes a



sun To come out with a gun And pursue us where-ev - er they can.
tall And a squir-rel so small They ought to pro - tect us from harm.
gun And it spoils all our fun When we fall from a tree - top and die.

The Jolly Old Crow.

Mrs. GERTRUDE M. HOAD.

1. On the limb of an oak sat a jol - ly old crow, And
 2. I've learned all the tricks of this won - der - ful man Who

chat - ted a - way with glee, with glee, As he saw the old
 has such re - gard for crows, for crows, That he lays⁵ out his

farm - er go out² to sow, And he cried "It is all for
 grounds in a reg - u - lar plan,⁵ And cov - ers⁵ his corn in

me, for me," Look! look! How he scat - ters his
 rows,⁵ in rows,⁵ He must have a ver - y great

The Jolly Old Crow—Concluded.

39

seeds all a - round, He is won - der - ful kind to the
fan - cy for me, He tries to en - trap me e

poor, the poor, If he'd emp - ty⁴ it down in a
nough, e - nough, But dis - tance I meas - ure⁶ as

pile on the ground, I could find it much bet - ter, I'm sure, I'm sure.
well as he, And when he comes near I'm off,⁷ I'm off⁷

DIRECTIONS.

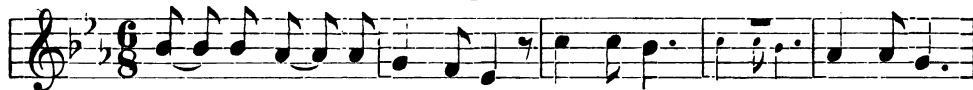
1. Point slightly upward and to the right.
2. Point toward the left with the left hand
3. Look toward the left as if looking toward the farmer and hold up both hands in surprise.
4. With both hands point downward and in front.
5. Extend the hands backward and forward from the sides to the front. Keep the hands parallel with each other as if extending them backward and forward along two rows.
6. Mark distance on the left arm with the right hand.
7. With both hands in front and near each other give a waving motion to represent flight.

The Little Mothers.

A Motion Song for several little girls. Excellent for Closing Exercises of the School Year.

E. C. & L. J. ROOK. From "Child's Own Speaker."

S. C. HANSON.



- | | | |
|---|----------------------------------|----------------------------------|
| 1. Here we come with our dollies dears. | Dol-lies dear, ¹ | Dol-lies dear, ¹ |
| 2. This is the way we love our dolls, | Love our dolls, ² | Love our dolls, ² |
| 3. This is the way we scold our dolls, | Scold our dolls, ³ | Scold our dolls, ³ |
| 4. This is the way we mend their clothes, | Mend their clothes, ⁴ | Mend their clothes, ⁴ |



Here we come with our dol-lies dear, And we're their lit - tle moth - ers.
 This is the way we love our dolls, When they are good and gen - tle.
 This is the way we scold our dolls, When they are ver - y naugh - ty.
 This is the way we mend their clothes, When they have torn and ripped them.

- | | |
|---|---|
| 5 This is the way we comb their hair,
Comb their hair, ⁵
Comb their hair, ⁵
This is the way we comb their hair,
To make them neat and pretty. | 8 This is the way we lay them down,
Lay them down, ⁸
Lay them down,
This is the way we lay them down,
To sleep until the morning. |
| 6 This is the way we carry them,
Carry them, ⁶
Carry them,
This is the way we carry them,
When we go out to visit. | 9 This is the way we take them up,
Take them up, ⁹
Take them up,
This is the way we take them up,
And kiss them in the morning. |
| 7 This is the way we sing to them,
Sing to them, ⁷
Sing to them,
This is the way we sing to them,
When they are tired and sleepy. | 10 And now we think we'll say "goodby"
Say "good-by," ¹⁰
Say "good-by,"
And now we think we'll say "good-by"
As we are tired of singing. |

DIRECTIONS.

Girls enter carrying dolls and singing.

1. Sway the dolls from one side to the other and continue marching keeping step to the melody. When they have reached the place where they are to stand during the rest of the exercise, they should stop. All bow as they sing the last line. Hum the music of the small notes.

2. Kiss dolls twice during rests.

3. Shake head and forefinger at dolls twice during rests.

4. Hold the hem of the dolls' dresses and making the motion of sewing as with needle and thread.

5. Make motion as of combing hair.

6. March as the teacher may direct, swaying the dolls slightly.

7. Holding dolls close in arms, and humming the tones represented by the small notes.

8. Laying dolls at their feet and bending over them.

9. Taking them up and kissing them.

10. Throwing kisses with the dolls' hands toward the audience.

By per. of Penn Publishing Co., Philadelphia.

Sowing.

41

W. S. S.

W. S. SUTTEN.

1. See the farm - er sow - ing, Scat - ter - ing the grain,
2. Thus we're dai - ly sow - ing, Scat - ter - ing the grain,

So that in the har - vest, He may reap a - gain.
Lit - tle seeds of kind - ness, We may reap a - gain.

Sow¹ - ing,² sow¹ - ing,² Scat - ter - ing the grain,^{1 2}
Sow¹ - ing, sow² - ing, pre¹ - cious seed,²

So that in the har - vest, We may reap a - gain.
Lit - tle seeds of kind - ness, We may reap a - gain.

DIRECTIONS.

*Place the left foot forward.

1. Raise upon left foot as if to step and at the same time swing the right hand from right to left sowing grain.

2. Fall back slightly on right foot and with-draw the hand. If the teacher chooses, the motions may be continued to the end of each stanza.

Fly Away Little Blue-bird.

Mrs. G. M. HOAD.

Mrs. GERTRUDE M. HOAD.

1. Fly a-way, lit-tle blue-bird, Your song is a song of
 2. Fly a-way, lit-tle blue-bird, The win-ter's cold frosts are
 3. Fly a-way, lit-tle blue-bird, And come in the ear-ly

The first system of the musical score consists of three staves. The top staff is a vocal line in G major (one flat) and 6/8 time, featuring a melody with eighth and quarter notes. The middle and bottom staves are piano accompaniment, with the middle staff using chords and the bottom staff using single notes.

spring, When pret-tly flow'rs should be in bloom, The
 here, While o-ver all the land-scape gay, No
 spring, When the chorus of frogs in mead-ows low, Make the

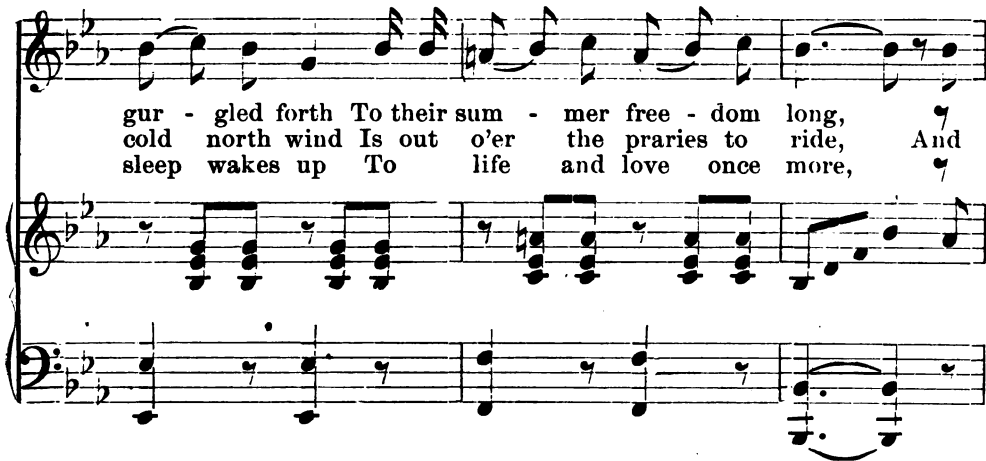
The second system continues the musical score with three staves. The vocal line and piano accompaniment follow the same pattern as the first system, with the piano part providing harmonic support through chords and single notes.

but-ter-fly on the wing, When streams un-chained have
 flow-er blooms far or near, King frost on his charger the
 air with their mus-ic ring, When earth from her slug-gish

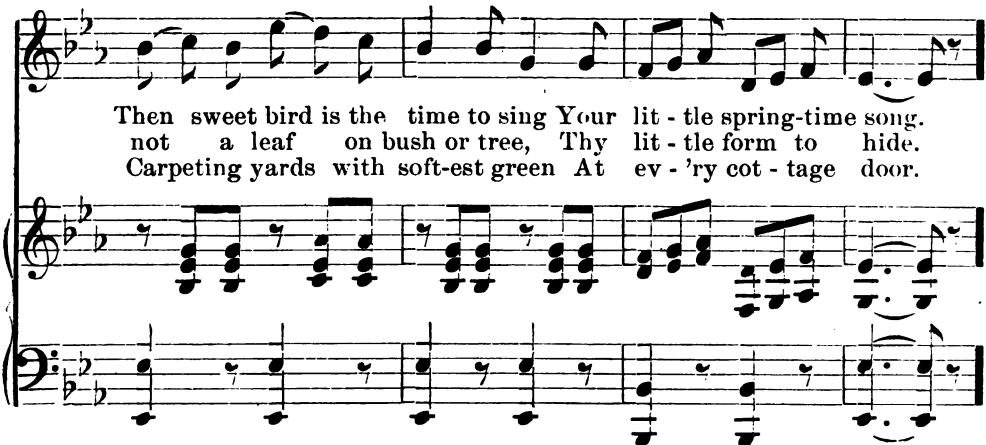
The third system concludes the musical score with three staves. The vocal line and piano accompaniment continue, ending with a final chord in the piano part.

Fly Away Little Blue-bird—Continued.

43



gur - gled forth To their sum - mer free - dom long,
 cold north wind Is out o'er the praries to ride, And
 sleep wakes up To life and love once more,



Then sweet bird is the time to sing Your lit - tle spring-time song.
 not a leaf on bush or tree, Thy lit - tle form to hide.
 Carpeting yards with soft-est green At ev - 'ry cot - tage door.

CHORUS.



Fly a - way, fly a - way To a land of per-

Fly Away Little Blue-bird—Concluded.

pet - u - al spring, Where your nest is to build in the

spread - ing tree, Then, then is you time to sing.

'Tis Christmas Eve.

S. S. T.

S. S. TURLEY.

1. "'Tis Christmas Eve and San - ta Claus Is com-ing here to - night.
 2. "Oh, I'm so glad that San - ta Claus Is com-ing here to - night,
 3. "Yes, I'm glad too, that San - ta Claus Is com-ing here to - night,

To bring us nuts and can-dy sweet, Oh, what a jol-ly old sight!"
 He'll bring me a dolly and a brand-new hat, Oh, what a jol-ly old sight!"
 He'll bring me a dog and a shoot-ing gun, Oh, what a jol-ly old sight!"

CHORUS.



4. "And I'm so glad that Santa Claus
Is coming here to-night,
He'll bring me an apple and a jumping-jack,
Oh, what a jolly old sight!"
5. "And I'm glad, too, that Santa Claus
Is coming here to-night,
He won't forget me because I'm little,
Oh, what a jolly old sight!"
6. "Yes, we are glad that Santa Claus
Is coming here to-night.
To give the girls and boys a treat,
Oh, what a jolly old sight!"

DIRECTIONS.

Let there be six young soloists, one for each stanza. The younger they are, the better the song will be appreciated. The words "Is coming here tonight" and "Oh, what a jolly old sight," should be sung by the six together. It would, perhaps, be better to have quite a number of other small children to aid in singing these two lines. The chorus should be sung by a number of older pupils.

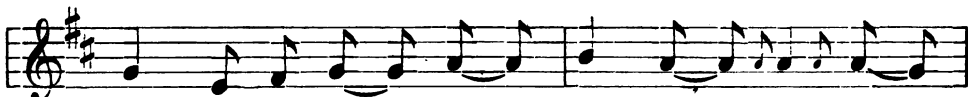
The Song of the Snow-bird.

W. E. B.

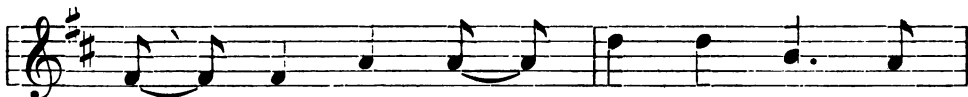
GEO. W. WEBB.



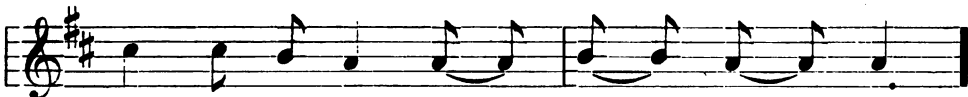
1. Not a care have I for qua-ver or trill, But
 2. You may see me a-broad in bleak-est weather,
 3. The snow flakes and I are jol-ly good friends,



on-ly, to chirp at my own sweet will, While
 Glean-ing a liv-ing and plum-ing my feath-ers, But I
 Sport-ing to-geth-er till the last day ends, Then I



rob-ins and blue-birds are all a-way, So
 make my bed where you may not know, And
 go to rest while they troop by So



none may e-clipse my cheer-y lay.
 sing me to sleep with this lul-la-by low.
 thick as to dim the stars in the sky



Chick-a-dee-dee-dee-dee, Chick-a-dee-dee-dee-dee,



Chick-a-dee-dee-dee-dee, Chick-a-dee-dee-dee-dee.

4. I never forget the children who throw
 Dainty sweet crumbs for me on the snow,
 And under their windows I gaily tell
 How my heart with love for them doth swell.

5. Oh, I never worry about the morrow,
 Nor a job of trouble foolishly borrow,
 But I live on and sing in happy trust,
 My own little song as sing I must.

Playing Carpenter

47

S. C. HANSON.



1. Rap,¹ rap,¹ rap,¹ How the shing - les clap,²
 2. Nail⁶ boys nail, Nev - er mind the gale,⁷
 3. Rest,¹³ now, rest, What a co - sy nest,



Here³ a beam and there⁴ a tim - ber, Then a board so
 Sun - ny⁸ days or wind - y⁹ weath - er, Cheer ful la - bor
 All¹⁴ well done from floor to ga - ble, Mim - ic¹⁵ shelf and



long and lim - ber; How the laths shall snap.
 all¹⁰ - to - geth - er; Soon our house we'll hail.¹¹
 kitch - en ta - ble, Now¹⁶ sit down and rest,



How the hammers rap! Rap,⁵ rap, rap! Rap,⁵ rap, rap, rap, rap!
 Briskly nail.¹² boys. nail! Nail, nail, nail! Nail. nail. nail, nail, nail!
 All have done their best, Done their best, All have done their best.

DIRECTIONS

1. Rap with finger ends on the desk.
2. Clap hands once.
3. Right hand toward the right.
4. Left hand toward the left.
5. As in 1.
6. As in 1.
7. As in 2.
8. As in 3.
9. As in 4.
10. Both hands wave up and down.
11. As in 2.
12. As in 1. Suit the action the to words throughout remaining part of stanza.
13. Fold hands.
14. As in 3.
15. As in 4.
16. As in 13.

Santa Claus.

S. C. HANSON.

1. Old San - ta Claus sure - ly is now quite near, The
2. And then when the children are fast a - sleep, On the
3. I love Christmas time and you'll say it is right, For he

The first system of the musical score for 'Santa Claus' is in 4/4 time. It features a vocal melody on a treble staff and piano accompaniment on grand staves. The piano part includes chords in the right hand and single notes in the left hand. The lyrics are provided for three different vocal parts.

tramp of his rein-deer I^l al - most hear, They're
roof^s of the house he'll sly - ly creep, Well
vis-its the chil-dren on each Christ - mas night, Then hur-

The second system continues the musical score. The vocal melody and piano accompaniment follow the same pattern as the first system. The lyrics continue with the same three-part structure.

speeding so fast on the ice and snow, And
la - den with treasures from store and shop, He
rah for old San - ta and give him cheers three, For

The third system concludes the musical score. It maintains the 4/4 time signature and the same instrumental and vocal parts. The lyrics end with a celebratory note about giving cheers to Santa Claus.

Santa Claus—Continued.

49

San - ta³ is laugh - ing as on - ward they go.
 hitch - es⁶ his team to chim - ney top.
 Christmas is here and mer - ry are we.⁷

This system contains three staves. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The music is in 4/4 time and G major.

CHORUS.

Hear³ the tramp of reindeer's feet,

pp skiff-e - ty,⁴ skiff-e - ty, skiff-e - ty, skiff.

This system contains three staves. The top staff has a vocal line. The middle and bottom staves are piano accompaniment. The piano part features triplet eighth notes in the right hand and triplet eighth notes in the left hand. The tempo is marked *pp* (pianissimo).

O'er³ the crusted snow and sleet.

skiff-e - ty,⁴ skiff-e - ty, skiff-e - ty, skiff.

This system contains three staves, similar to the previous one, with a vocal line and piano accompaniment. The piano part continues with triplet eighth notes.

*Let the chorus of the first and second stanzas end here.

Musical score for 'Santa Claus—Concluded.' The score is written for three parts: a treble clef staff at the top, a middle treble clef staff, and a bass clef staff at the bottom. The middle staff contains the vocal melody with lyrics: 'Skiff-e-ty,⁸ skiff-e - ty, skiff-e-ty, skiff-e - ty, skiff,skiff,skiff,skiff,skiff.' Above the first four notes of the melody are triplets marked with a '3'. Above the final two notes is a 'rit.' (ritardando) marking. The bass staff provides a harmonic accompaniment with triplets marked with a '3' above the first four notes.

DIRECTIONS.

1. Assume a listening attitude and place the right hand curved behind the ear as if to catch the sound coming from the right front.
2. A strong voice should be laughing in the distance.
3. The one singing the solo should also sing this line.
4. To be sung by a quartette or all the voices except the soloist.
5. Point toward the roof with the right hand.
6. Hold the left arm perpendicularly and in front of the body with the back of the hand toward the front to represent a chimney. Bring the right hand slowly up, as if it were a team.
7. One boy steps forward gives the usual signal "Hip-hip" and then all, with a toss of the hand above the head, give a merry "Hurrah." They do this three times the organist meanwhile giving a succession of quick strokes or the last chord while the word "hurrah" is being pronounced. The last time the organist may prolong the chord for the purpose of giving the proper pitch to the soloist.
8. The last two measures are not to be sung until the last time the chorus is sung.

NOTE.

A distant jingling of sleigh-bells should accompany the chorus the last time. The last three measures should be sung *crescendo* so as to represent the approach of reindeer. The bells should also sound nearer. As the last chord is sung, a voice (Santa Claus) cries out "Whoa!" Then a jingle of bells is heard and Santa Claus appears.

My Birthday.

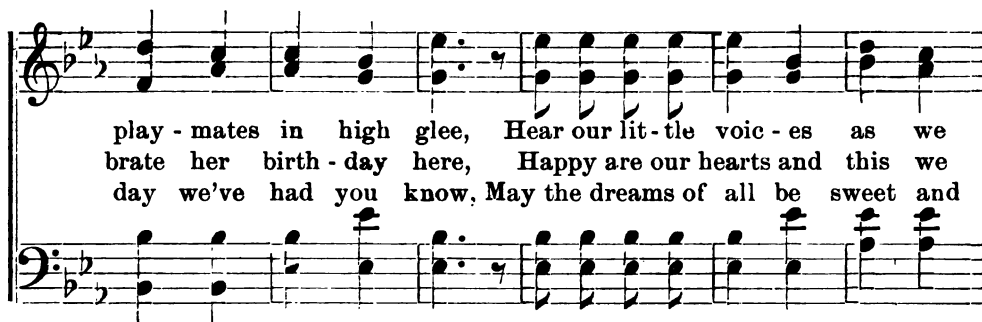
S. S. T.

S. S. TURLEY.

Musical score for 'My Birthday.' The score is written for two parts: a treble clef staff at the top and a bass clef staff at the bottom. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The treble staff contains the vocal melody with three lines of lyrics: '1. 'Tis my lit - tle birth - day, come and see, Twen ty¹ lit - tle', '2. Now we gath-er round our play-mate dear, Now we cel - e', and '3. Now the day is o'er we home must go, Such a hap-py'. The bass staff provides a harmonic accompaniment.

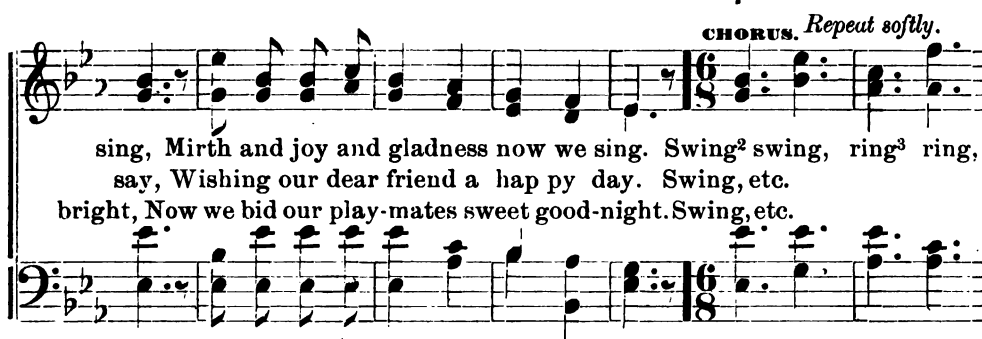
My Birthday—Concluded.

51



play - mates in high glee, Hear our lit - tle voic - es as we
brate her birth - day here, Happy are our hearts and this we
day we've had you know, May the dreams of all be sweet and

CHORUS. *Repeat softly.*



sing, Mirth and joy and gladness now we sing. Swing² swing, ring³ ring,
say, Wishing our dear friend a hap py day. Swing, etc.
bright, Now we bid our play-mates sweet good-night. Swing, etc.



Now our voices ringing, Ring,⁴ ring,⁵ ting,⁹ ting,⁶ Softly sweetly sing-ing,

DIRECTIONS.

The first stanza is to be sung by the pupil whose birth-day the pupils are to celebrate.

1. This word can be changed to suit the number, or the teacher may select the required number
2. Sway the hands in front from one side to the other to represent swinging.
3. Hold the hands in front, the fingers pointing downward, and swing them so as to represent the swinging of a bell.
4. Pull downward as if ringing a church or school bell.
5. Raise the hands upward as if holding the rope of a bell.
6. Hold the left hand up and strike toward it with the right as if striking a triangle.

NOTE.

Pupils form in line facing the pupil whose birthday they are celebrating, at the beginning of the third stanza. As they sing "good-night" all will bow politely.

Morning, Noon and Night.

S. C. HANSON.

1. Lit - tle ones, lit - tle ones, fold¹ each lit - tle hand,
 2. Rise⁹ my child, rise my child, point-ing to the east,
 3. Turn¹² to south, turn to south, point¹³ a - gain so high,

What a pleas-ant sight it is to see our lit - tle band!
 Where the morning sun as-cends, when mist-y night has ceased.
 When the sun at noon-day lights the blue and smil-ing sky.

Right,² left,³ up,⁴ up,⁵ hands⁶ and fin - gers go,
 Up,¹⁰ up, on, on, goes the ris - ing sun,
 Down,¹⁴ down, on, on, sink - ing to the west,

Now they clasp⁷ a - bove the head, and now we drop⁸ them so.
 Till we fold¹¹ our hands at noon when ro - sy morn is done.
 Till we fold¹⁵ our hands at eve as qui - et - ly we rest.

4. Shut¹⁶ your eyes, shut your eyes, lean¹⁷ each little head,
 Just as sleepy children do before they go to bed;
 Sweet morn,¹⁸ bright morn,¹⁹ sunset²⁰ swiftly fly,
 Soon we'll watch the evening stars²¹ as they twinkle²² in the sky.

DIRECTIONS.

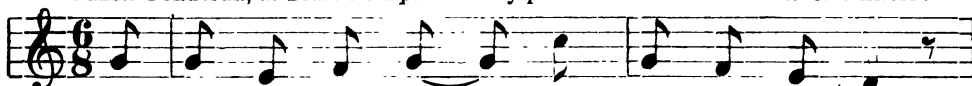
Children all seated.

1. Fold hands.
2. Bring right hand to a perpendicular position in front of shoulder.
3. Left hand as in 2.
4. Elevate hands as high as the head.
5. Elevate hands tolerably high.
6. Wave hands from a perpendicular position toward each other over the head and back again, working the fingers at the same time.
7. Clasp the hands above the head.
8. Drop hands to the sides.
9. Rise facing the east.
10. With right hand wave higher and higher.
11. Fold hands.
12. Face the south.
13. Point toward the noon-day sun.
14. Wave the right hand farther and farther toward the setting sun.
15. Fold hands.
16. Shut eyes.
17. Droop heads to one side as if going to sleep.
18. Look toward the east and wave the left hand in that direction.
19. Extend both hands somewhat toward the noon-day sun, finishing the movement with an outward curve of each at the same time.
20. Look toward the west and wave the right hand in that direction.
21. Look toward the upper southern sky
22. Hold the hands toward the sky and work the fingers very fast.

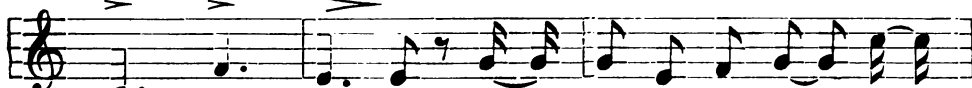
Six Sick Mice.

FLETA FORESTER, in *Youth's Companion*. By per.

S. C. HANSON.



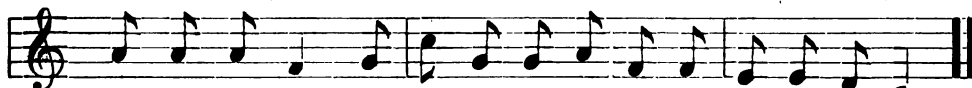
1. Once six lit - tle mice hopped out of their 'bed,
 2. They skur - ried. they skam-pered, they squeaked and they fled,
 3. Old Doc - tor Mouse came and he sol - emn - ly said,
 4. "Be - lieve us good Doc - tor," they chat - tered and plead,
 5. A bib¹¹ on each neck was most ten - der - ly spread,
 6. She went for more milk and she went for more bread,



- Ho,¹ ho, ho! And each want - ed first to be
 Ho,¹ ho, ho! But they tum - bled down stairs in their
 Sho,⁶ sho, sho! They'll nev - er get well till they
 Oh,⁹ oh, oh! We on - ly were fright ened but
 Ho,¹ ho, ho! A pil - low was tucked be - hind
 Slow,¹³ slow, slow! With the hea - vi - est heart and the



- washed and be fed; Poh,² poh, poh! But moth - er mouse put³ her
 hur - ry in - stead, Oh,⁴ oh, oh! The moth - er mouse gave them
 all have been bled, No,⁷ no, no! But the six lit - tle mice, they all
 none of us dead, No,¹⁰ no, no! So Doc - tor mouse left with a
 each lit - tle head, So,¹² so, so! And a wee cup of milk and a
 swift-est of tread, Oh,¹⁴ oh, oh! But when she came back, she



- hands to her head, And or - dered them back ev - 'ry one to his bed.
 all up for dead, And laid⁵ the six out in a row on the bed.
 rose up in bed, And held⁸ up their paws with a shud - der of dread.
 shake of his head, And Moth - er Mouse ran for their break-fast of bread.
 wee bit of bread, Was placed be - fore each lit - tle mouse on his bed.
 found they had fled, And were rac - ing¹⁵ a - round on the¹⁶ floor o - ver head.

DIRECTIONS.

1. Hold the hands as high as the head or a little higher, somewhat in front, the palms facing each other a foot or more apart. Look surprised. [disgust.
2. Hold the hands in the same position as in 1. except that the palms face the front to express
3. Put the hands over the ears and frown as if scolding.
4. Hands as in 1. Very sympathetic expression of countenance.
5. Make a motion as if pointing out a row directly in front.
6. Hands as in 1. Look wise.
7. Hands as in 1. Shake head.
8. Hold the hands as in 1. but keep them trembling as with fear.
9. Hold the hands as in 1. but sing "oh" with pleading tone. [vince.
10. Hold the hands as in 1. shake the head and sing "No" in an earnest tone as if trying to con-
11. With the tips of the fingers of both hands rub up and down on the upper part of the breast.
12. Place the hands back of the head so that it will rest in both palms.
13. Sing slowly.
14. Hold the hands as in 1. but sing with a wailing tone.
15. Point upward with the right hand whirling it around and around.

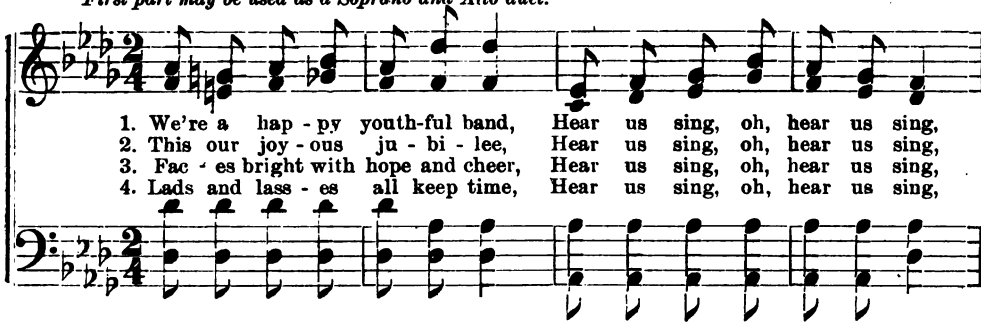
Joyous Band.

55

S. J. P.

S. J. PERRY.

First part may be used as a Soprano and Alto duet.



1. We're a hap - py youth - ful band, Hear us sing, oh, hear us sing,
 2. This our joy - ous ju - bi - lee, Hear us sing, oh, hear us sing,
 3. Fac - es bright with hope and cheer, Hear us sing, oh, hear us sing,
 4. Lads and lass - es all keep time, Hear us sing, oh, hear us sing,



Bring - ing glad - ness to our land, Oh, hear the mer - ry songs we sing.
 Hearts so light and voic - es free. Oh, hear the mer - ry songs we sing.
 Voic - es ring - ing loud and clear, Oh, hear the mer - ry songs we sing.
 Chant our songs in glad - some rhyme, Oh, hear the mer - ry songs we sing.

CHORUS.



Tra, la, la, la, la, la, la, la, la, Hear us sing, oh, hear us sing,

Repeat pp.



Tra, la, la, la, la, la, la, la, la, Oh, hear the mer - ry songs we sing.

By per.

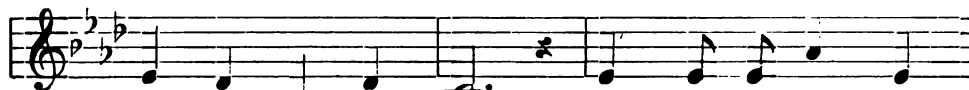
Exercise Song.

(For a little Girl or Boy.)

S. C. H.



1. This¹ is the top of my lit - tle head, And
 2. This⁵ is my nose and these⁶ my cheeks, And
 3. These¹¹ are my shoul - ders, square and straight, And
 4. This¹⁶ is my back and this¹⁷ is my breast, And



- these² two are my ears; This⁸ is my fore - head,
 here's⁷ my mouth be - tween; These⁸ are my teeth, and
 this¹² is my neck so round; These¹³ are my arms and
 here¹⁸ is my lit - tle heart; I have two legs¹⁹ and



- these⁴ my eyes, Some - times they're full of tears.
 this⁹ is my tongue, And here's¹⁰ my lit - tle chin.
 these¹⁴ my hands, Just see me turn¹⁵ them round.
 knees²⁰ that bend, Two feet²¹ that stand a - part.

DIRECTIONS.

1. Touch top of the head with tips of both hands.
2. Touch the ears with tips of both hands.
3. Touch forehead with index finger of each hand.
4. Touch eyes with index fingers.
5. Touch nose with index fingers.
6. Touch cheeks with tips of both hands.
7. Touch corners of mouth with index fingers.
8. Touch teeth with index fingers.
9. Touch sides of tongue with index fingers.
10. Touch sides of chin with index fingers.
11. Touch shoulders with tips of hands.
12. Touch front of neck with index fingers.
13. Right hand touch left arm and left hand touch right arm in quick succession.
14. Right hand touch left hand and left hand touch right hand in quick succession.
15. Turn hands around.
16. Turn hands under arms and place them as nearly on the back as possible.
17. Touch right and left breasts with the right and left hands respectively.
18. Touch the location of heart with tips of both hands.
19. Touch sides of legs with tips of hands.
20. Touch knees with tips of hands.
21. Point toward the feet with index fingers.

Motion Song.

57

LETTY STERLING.

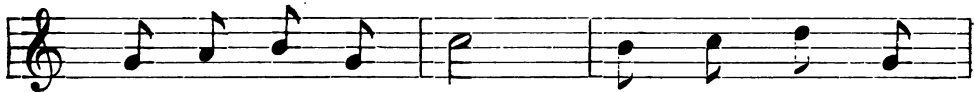
S. C. HANSON.



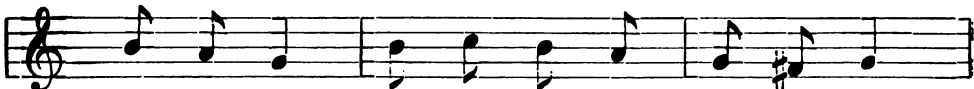
- | | | |
|---------------------|--------------------|---------------------|
| 1. Right arm moves, | Left arm moves, | And a look of |
| 2. Sing we sweet, | While our feet | Eas - y, sim - ple |
| 3. He who'd be | Grace - ful, free, | In his move - ments |
| 4. One, two, three! | Loud clap we; | Now we step in |



pleas - ure proves	That each one	Finds some fun
steps re - peat;	This way so	Do they go,
when folks see,	Here should stay	Ev - 'ry day,
har - mo - ny,	Left and right,	Left and right,



While this task is	done.	In this lit - tle
As our teach - ers	show.	Shoul - ders back, we
E'er he'd learn the	way.	If gym - nas - tic
What a jol - ly	sight!	Soft - ly, soft - ly



ex - er - cise,	Work for mind and	bod - y lies—
square - ly stand;	Now our chests can	well ex - pand;
rules now made,	Were by ev - 'ry	one o - beyed,
do we clap;	Raise the arms, the	fin - gers snap;



Count - ing time,	Keep - ing time,	Mak - ing mo - tions chime.
Each breath goes	Through the nose,	Now we pose on toes.
Forms that stoop,	Would not droop,	Ill health we might dupe.
Left arm drop,	Right arm drop,	When a - kim - bo, stop.

Words from Teacher's Institute, E. L. Kellogg & Co. By per.

Our Happy School.

J. B. KOUKLE. in *Children's Hour*. By per.

S. C. HANSON.



(Girls.) 1. We are lit - tle sis - ters gay, And we're hap - py
 (Boys.) 2. When the snow is on the ground, With our sleds we're
 (Girls.) 3. When the warm winds of the Spring, Back to us the
 (Boys.) 4. Then when comes the nut - ting day, To the woods we
 (All.) 5. Oh, we love each Sea - son well, Which is best, 'tis



all the day, When at work and when at play,
 al - ways found, Chas - ing up the hill and down,
 flow - ers bring; With the lit - tle birds we sing,
 hie a - way, None so hap - py, light and gay,
 hard to tell, Peace and plea - sure 'round us dwell,



CHORUS.

Oh, our hap - py school. (All.) Lov - ing broth - ers
 Oh, our hap - py school.
 Oh, our hap - py school.
 Oh, our hap - py school.
 Oh, our hap - py school.



sis - ters dear, Sun - ny fac - es full of cheer,



For we're al - ways welcome here, Oh, our hap - py school.

Buzz.

59

E. MURRAY. in *Children's Hour*. By per.

S. C. HANSON.



(All together) 1. B'z-z-z..... What a hive of bees! Do not come too near us If you



(Hands guarding.)
please. We are mak-ing hon - ey. And we fear That your breath would



spoil it Coming near. B'z-z-z.....

2.

Circling with full hands.

B'z-z-z.....
Leave the doorway clear!
For our busy workers
Crowding here.
Laden with the honey,
See them stand,
We have never idlers
In our band.
B'z-z-z.....

3.

Moulding with hands.

B'z-z-z.....
Now the wax we mould,
White and clean, the honey
To enfold.
Shut the cover over!
Seal it well!
Who the coming winter
Can foretell.
B'z-z-z.....

4.

B'z-z-z.....
You of us can read,
How we made our honey,—
Strange indeed—
In a lion's carcass,
And one said:
"From the eater cometh
Sweetest bread."
B'z-z-z.....

5.

B'z-z-z.....
Once a good man sang
Of our busy working,
Thus it rang:
"How doth the busy bee
Through the hours
Gather honey ever
From the flowers."
B'z-z-z.....

6.

Pointing.

B'z-z-z.....
Look! there comes a foe!
'Tis the great Moth Miller

Hands to mouths.

Trumpets! b'ow!
Form across the door way!

Hands pointing forward.

Level spears!
Never bee turns traitor—
Never fears.
B'z-z-z.....

7.

A little girl comes to front and leads off.

Why! our Queen, we pray,
Does your Highness purpose
Flight to-day?
True and loyal people,
Are we, bees.
We will swarm and follow
Where you please.
B'z-z-z.....

Homeward Glee.

S. C. H.

S. C. HANSON.

1. Four o' - clock has come you see. Teach - er now you'll
 2. Now we hear the next command, Mark¹ the time. oh,
 3. "For - ward,⁴ march!" then next we hear, We are sol - diers,

The first system of the musical score for 'Homeward Glee'. It features a vocal melody in 4/4 time on a treble clef staff, with lyrics underneath. Below the vocal staff are two piano accompaniment staves (treble and bass clef) with chords and some single notes. The lyrics are: '1. Four o' - clock has come you see. Teach - er now you'll', '2. Now we hear the next command, Mark¹ the time. oh,', and '3. "For - ward,⁴ march!" then next we hear, We are sol - diers,'.

set us free, We have la - bored hard to - day,
 joy - ous band! Left foot, left, right, now we go,
 nev - er fear, We are on a long campaign

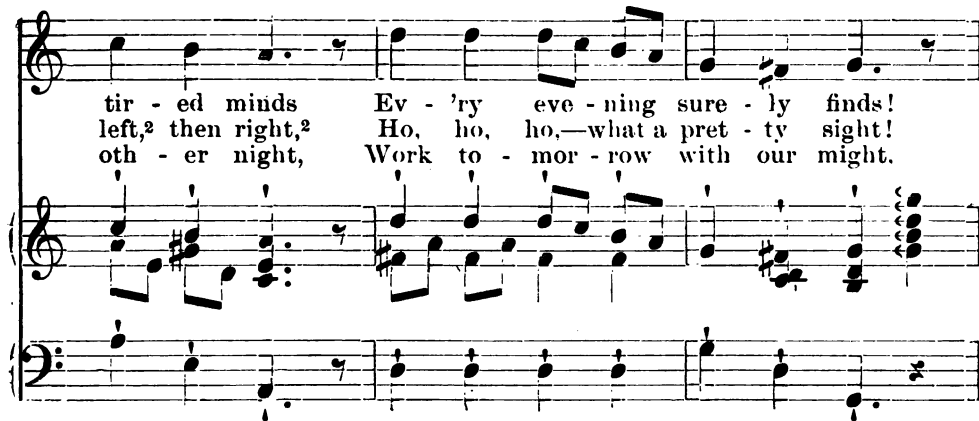
The second system of the musical score. The vocal melody continues with the lyrics: 'set us free, We have la - bored hard to - day,', 'joy - ous band! Left foot, left, right, now we go,', and 'nev - er fear, We are on a long campaign'. The piano accompaniment continues with chords and single notes.

Now we sing our eve - ning lay, Ach - ing limbs and
 Sol - dier - like—each step just so; Hands out-stretched first
 Seek - ing knowledge not in vain; Rest we now an-

The third system of the musical score. The vocal melody continues with the lyrics: 'Now we sing our eve - ning lay, Ach - ing limbs and', 'Sol - dier - like—each step just so; Hands out-stretched first', and 'Seek - ing knowledge not in vain; Rest we now an-'. The piano accompaniment continues with chords and single notes.

Homeward Glee—Continued.

61



tir - ed minds Ev - 'ry eve - ning sure - ly finds!
left,² then right,² Ho, ho, ho,—what a pret - ty sight!
oth - er night, Work to - mor - row with our might.



At your sig - nal we will stand And a - wait your
Still mark³ time but drop our hands, Well we ex - e-
Thus we live,—on God re - ly, There'll be vic - t'ry

CHORUS.



next com-mand. Tra la la la la la la la la la,
eute com-mands. To la te to to la te to tip to tay,
by - and - by. To la te to to la te to tip to tay,

Homeward Glee—Continued.

Tra la la la la la la la la la.
 Fa la le to fa la le to whip no nay,
 Fa la le to fa la le to whip no nay,

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). It contains ten measures of music, with lyrics written below the notes. The piano accompaniment is written on two staves (treble and bass clefs) and consists of chords and single notes. The first measure of the piano part has a whole note chord, while the subsequent measures have half notes and quarter notes.

Tra la la la la la la la la la,
 Na ta fle - tu na ta fle - tu mer - ry, oh!
 Work is done dear lov - ing teach - er, now, good - by,⁵

The second system of the musical score continues the vocal and piano parts. The vocal line has ten measures, with lyrics written below. The piano accompaniment continues with chords and single notes. The first measure of the piano part has a whole note chord, while the subsequent measures have half notes and quarter notes.

Tra la la la la la la la la la.
 Ta fa le tu ta fa le tu oh, heigh - ho!
 We in or - der and with promptness home - ward hie.

The third system of the musical score concludes the piece. The vocal line has ten measures, with lyrics written below. The piano accompaniment continues with chords and single notes. The first measure of the piano part has a whole note chord, while the subsequent measures have half notes and quarter notes. The system ends with a double bar line.

DIRECTIONS.

1. March without advancing, beginning with left foot.
2. Thrust the hands upward and forward as directed.
3. Observe directions.
4. Obey command beginning with left foot.
5. Bow politely to the teacher.

NOTE.—Pronounce to, te, ta, le, tu, and fie with long sounds of vowels. Use the Italian sound of a in tra, la, fa, na and ta.

What Causeth Woe.

Arr. by H. J. H.

S. C. HANSON.

1. Chil - dren, do you see the wine In the crys - tal
 2. Do you know what caus - eth woe Bit - ter as the
 3. Nev - er let it pass your lips, Nev - er ev - en

gob - let shine? Be not tempt - ed by its charm,
 heart can know? 'Tis that self - same ru - by wine,
 let the tips Of your fin - gers touch the bowl,

It will sure - ly lead to harm.
 Which would tempt that soul of thine.
 Hate it from your in - most soul.

Evening March.

N. E. H.

S. C. HANSON.

A marching song for boys. Hats or caps may be used. If desired girls may also take part.

1. Now¹ we sing our lit - tle rhyme, Keep - ing step with
 2. Then with fold - ed⁴ arms we stand,⁵ And a - wait your
 3. Now a cap let each one take,¹¹ Com - rade, an ex -

nic - est time; See us as we march a - round,
 next command; Roll¹⁶ our hands and quick - ly then,
 change we'll make!¹² With each cap¹³ a curve now trace.

No one hap - pier can be found, Then as round and
 Stand⁷ e - rect as lit - tle men;— Raise⁸ our caps not
 On¹⁴ each head one finds a place, Now our ker - chiefs

round we go Raise² our caps and bow³ just so.
 as be - fore, Place⁹ them gen - tly on the floor.
¹⁵ see us wave Giv - ing hon - or to the brave.



So, dear teacher, you can see How po-lite we all should be.
 Each one, then, with perfect grace May now take¹⁰his comrade's place.
 Then, dear friends, with love to you Would we bid¹⁶ you all a - dieu.

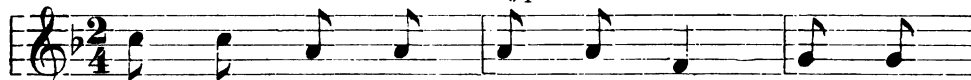
DIRECTIONS.

1. All march stepping first with the left foot as the word "now" is sung.
2. Raise caps gracefully with right hand.
3. Bow politely and replace caps gracefully.
4. Fold arms.
5. If convenient assume position facing teacher or audience.
6. Quickly turn one hand over the other and continue this movement to the end of the line.
7. Obey command.
8. Raise caps gracefully with right hand.
9. Obey command gracefully.
10. Number 1 will exchange place with number 2, number 3 with 4, etc. the odd numbers passing in front.
11. Each one reach forward and take up his comrade's cap.
12. The members of each couple will partly face each other and exchange caps. In doing so let the odd members present caps with right hands to their comrades. A slight bow should be given as this is done. The even numbers should shift the caps they have picked up to their left hands and receive their own with right hands slightly bowing in return. Then each one should at once exchange the caps in hands, by placing his own cap just received on the left wrist and pressing it slightly against the body so as to hold it and at the same time take the cap from his left hand with the right and present it to his comrade, each bowing, as before.
13. Each resume correct position and gracefully lift the cap toward the head.
14. Place cap on the head.
15. Wave handkerchiefs.
16. Bow politely.

Night and Day.

Miss MARGARET JOHNSON. in *St. Nicholas*. By per.

S. C. HANSON.



1. When I run a - bout all day, When I
 2. When I'm dream - ing in the dark, When I
 3. Need I nev - er know a fear? Night and

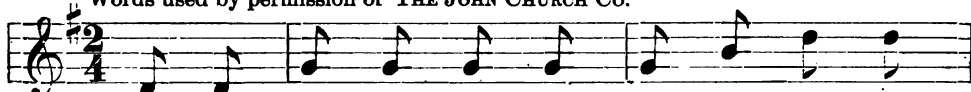


kneel at night to pray, God sees, God sees.
 lie a - wake and hark, God sees, God sees.
 day my Fa-ther's near: God sees, God sees.

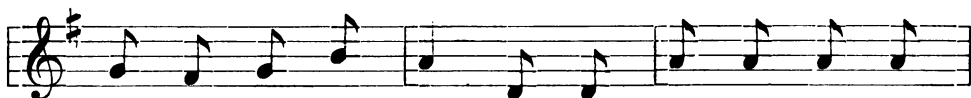
Peace-making Song.

Words used by permission of THE JOHN CHURCH Co.

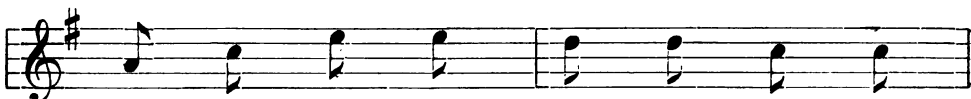
S. C. H.



1. If the boys and girls will list - en, I will
 2. 'Twas be - tween two lit - tle chil - dren Who had
 3. Then a - long the street came sing - ing Such a
 4. Then he part - ed them so gen - tly. And he



tell them in my song, Of a sad thing that I
 fal - len out in play, And a - las they beat each
 mer - ry lit - tle lad, But his song soon ceased its
 begged them so to cease, That they twined their arms to-



no - ticed As to school I came a -
 oth - er In a rude and an - gry
 ring - ing, And his hap - py face was
 geth - er And all went to school in



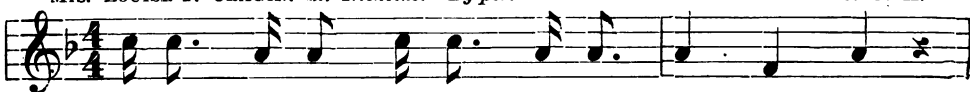
long. 'Twas a fight! 'Twas a fight!
 way. Was it right! Was it right!
 sad At the sight! At the sight!
 peace. That was right!

That was right!

Rain, Hail, Snow.

Mrs. LOUISE T. CRAGIN. *St. Nicholas.* By per.

S. C. H.



1. Pit-ter,¹ pat-ter, pit-ter, pat-ter, Hear the rain
 2. Clit-ter,² clat-ter, clit-ter, clat-ter, Tells the tale;

Rain, Hail, Snow—Concluded.

67



Beat a-against the win-dow pane! } 3. Soft³ and light, Pure and white,
Now the rain is turned to hail! }



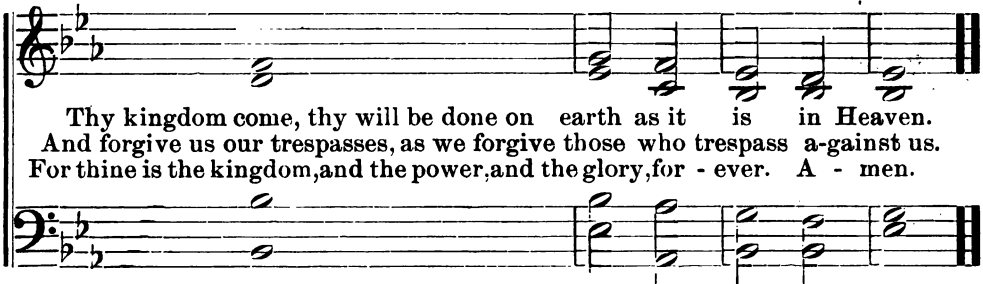
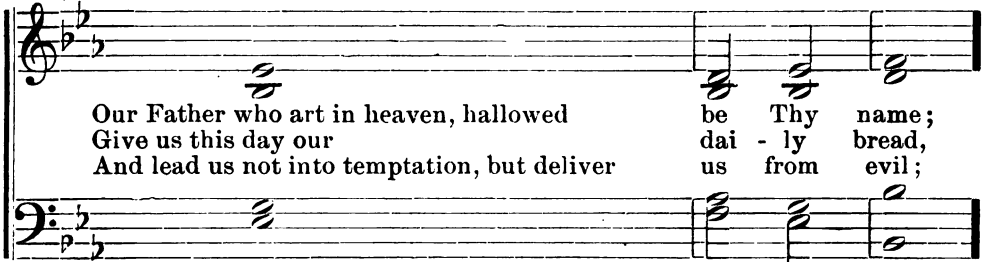
On⁴ the ground, Not a sound!⁵ Now⁶ we know It is snow.

DIRECTIONS.

1. Strike the desk with the finger-tips to represent the sound of falling rain. Continue through the first stanza.
2. As in 1 except that the hands should be held so that the nails will strike the desks to represent the sound of falling hail.
3. Both hands raised as if surprised.
4. Both hands toward the ground and moving outward from each other.
5. Head turned to one side as if listening.
6. Assume an expression of delight as when information of a pleasing character has been received.

The Lord's Prayer.

Each pupil should clasp his hands and assuming an attitude of prayer, all will chant in concert.



A Million Little Beauties

Words and Music S. C. HANSON.

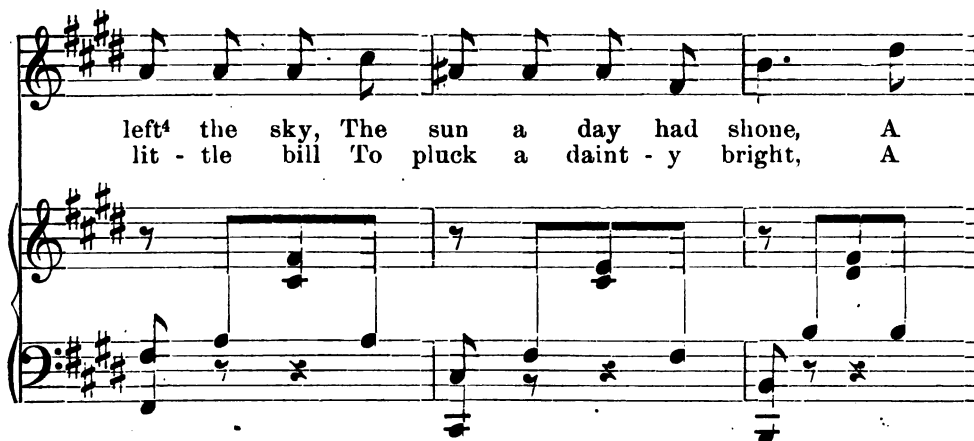
1. A mil - lion lit - tle snow - flakes Flut - tered¹ in the
2. A mil - lion lit - tle dew - drops Glis - tened in the

air, And as they played² their way to earth Ne'er
sun, And ev - 'ry lit - tle bird - ie said, 'For

was a sight³ so fair, But when the clouds had
break - fast I'll have one,⁴ But when each whet⁵ his

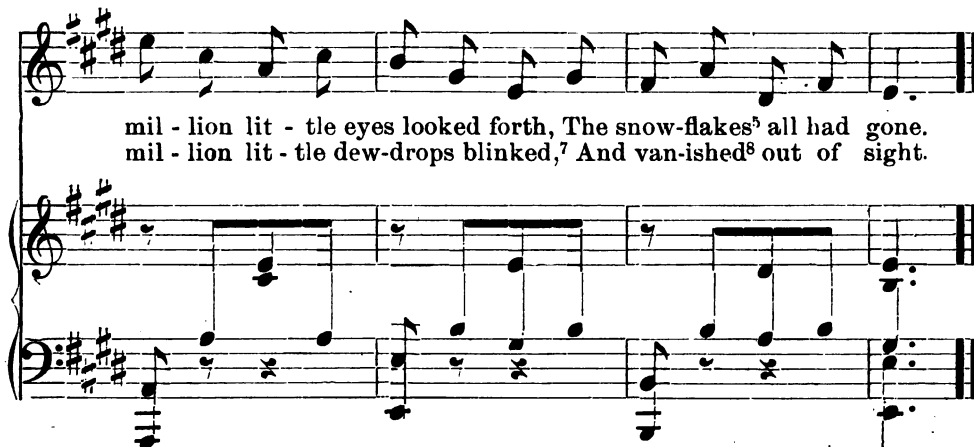
A Million Little Beauties—Concluded.

69



left⁴ the sky, The sun a day had shone, A
lit - tle bill To pluck a daint - y bright, A

The musical score for the first system is written in G major (one sharp) and 2/4 time. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and single notes.



mil - lion lit - tle eyes looked forth, The snow-flakes⁵ all had gone.
mil - lion lit - tle dew-drops blinked,⁷ And van-ished⁸ out of sight.

The musical score for the second system continues the melody and accompaniment from the first system. It concludes with a double bar line. The piano accompaniment ends with a final chord in the right hand and a sustained note in the left hand.

DIRECTIONS.

1. Hold the hands up and shake them to imitate fluttering.
2. Wave the hands back and forth in irregular curves gradually moving downward.
3. Look both pleased and astonished.
4. Wave the right hand toward the right.
5. Hold up the hands in astonishment.
6. Work the index fingers on each side of the mouth to imitate whetting.
7. Wink one eye several times.
8. Look surprised and at the same time wave the right hand forward and to the right, the back of the hand to the front.

Reminding the Hen.

Words by Mrs. LEROY PARKER. in *St. Nicholas*. Used by per. of the Editor of *The Century*.

Music by Mrs. C. H. DECKER.

The first system of the musical score consists of a treble and bass staff. The treble staff is in 6/8 time, with a key signature of two flats (B-flat and E-flat). It begins with a quarter note G4, followed by eighth notes A4-B4, a quarter note C5, a quarter rest, a quarter note D5, and eighth notes E5-F5. The bass staff features a series of chords: a half-note G2-B2, a half-note C3-E3, a half-note F3-A3, a half-note B2-D3, a half-note C3-E3, a half-note B2-D3, a half-note A2-C3, and a half-note G2-B2.

The second system includes a vocal line and piano accompaniment. The vocal line (treble staff) has a key signature of two flats and a 6/8 time signature. It contains two verses of lyrics: "1. 'It's well I went in - to the gar - den,'" and "2. 'And then she would say it all o - ver,". The lyrics are set to a melody of quarter and eighth notes. The piano accompaniment (bass staff) consists of chords, with the right hand (treble staff) playing chords of G4-B4, C5, and D5, and the left hand (bass staff) playing chords of G2-B2, C3-E3, and F3-A3.

The third system continues the musical score. The vocal line (treble staff) has a key signature of two flats and a 6/8 time signature. It contains the lyrics: "Ed - die his face all a - glow ; 'For what do you think, Mamma did look so mad and so vexed, For Mamma, d'you know, she'd for-". The lyrics are set to a melody of quarter and eighth notes. The piano accompaniment (bass staff) consists of chords, with the right hand (treble staff) playing chords of G4-B4, C5, and D5, and the left hand (bass staff) playing chords of G2-B2, C3-E3, and F3-A3.

happened? You nev - er will guess it, I know; The
got-ten The word that she ought to cluck next, So

The first system of the musical score. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat). The vocal line contains the lyrics: "happened? You nev - er will guess it, I know; The got-ten The word that she ought to cluck next, So". The piano accompaniment features chords and single notes.

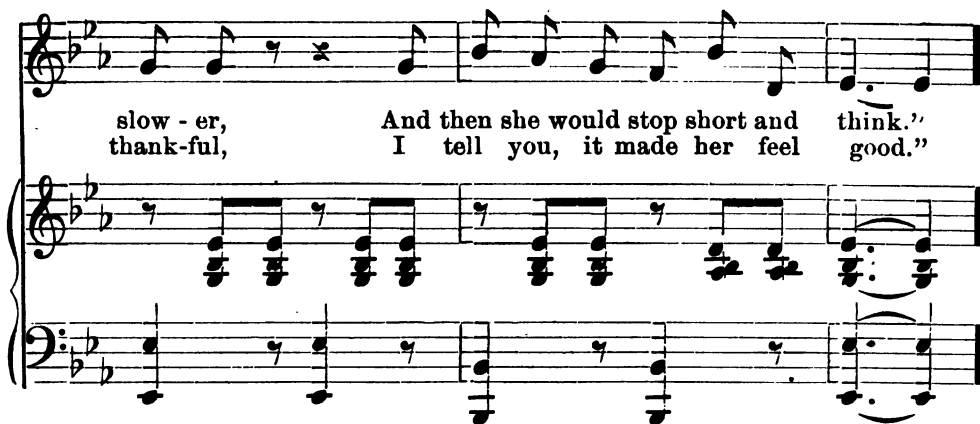
lit - tle brown hen was there cluck - ing; 'Cut-
I said 'Ca - daw - cut, Ca - daw - cut,' As

The second system of the musical score. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The key signature has two flats. The vocal line contains the lyrics: "lit - tle brown hen was there cluck - ing; 'Cut- I said 'Ca - daw - cut, Ca - daw - cut,' As". The piano accompaniment continues with chords and single notes.

cut!' she'd say quick as a wink, Then 'cut-cut' a-gain, on - ly
loud and as strong as I could, And she looked round at me ver - y

The third system of the musical score. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The key signature has two flats. The vocal line contains the lyrics: "cut!' she'd say quick as a wink, Then 'cut-cut' a-gain, on - ly loud and as strong as I could, And she looked round at me ver - y". The piano accompaniment continues with chords and single notes.

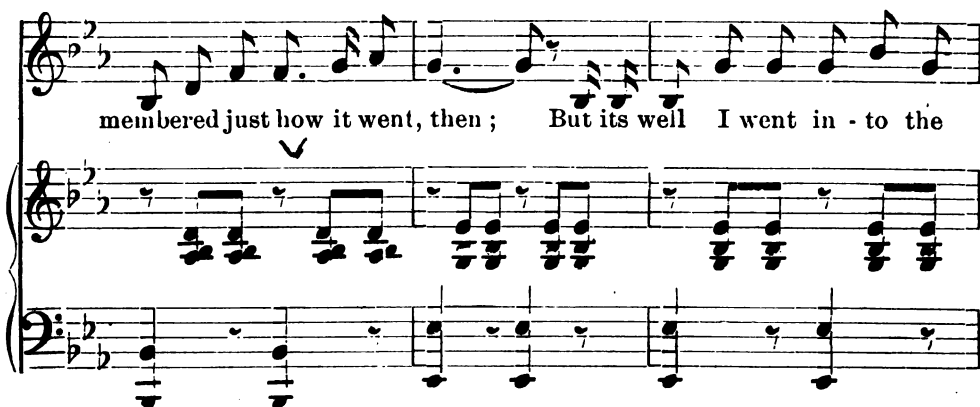
Reminding the Hen—Continued.



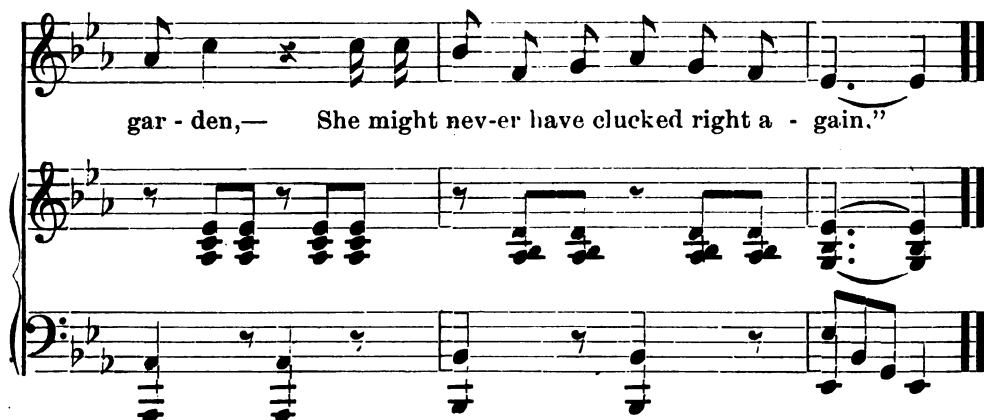
slow - er, thank-ful, And then she would stop short and think." I tell you, it made her feel good."

CHORUS.

"Then she flopped and said 'cut - cut - ca - daw - cut' — She re-



membered just how it went, then ; But its well I went in - to the



gar - den,— She might nev-er have clucked right a - gain."

Do Your Best.

IDELLA WALLACE, in *The American Teacher*.

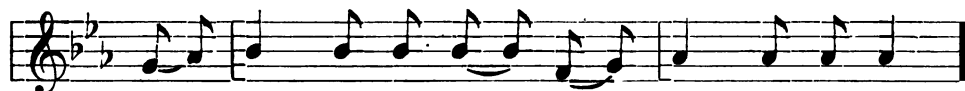
S. C. HANSON.



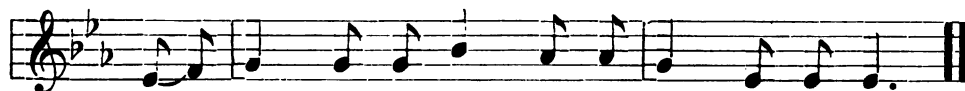
1. I've some - thing to tell you, A plan you can try,—
2. But that means a great deal, And so it is plain,



How to be ver - y good, As the hours go by.
If we fail the first time, We must try yet a-gain.



A plan ver - y simple, For child or for man;
In all this wide land In the East or the West,



And this is the way,—“Do the best that you can.”
If we wish to suc - ceed We must all do our best.

Snow Flakes.

NONA.

S. C. HANSON.

1. Mer - ry lit - tle snow - flakes, Danc - ing thro' the street,
 2. Down - y lit - tle snow - flakes, Float - ing thro' the air.
 3. Hap - py lit - tle snow - flakes, Fly - ing thro' the sky,

Kiss - ing all the fac - es Of the chil - dren sweet,
 Did you see the shin - ing Of the stars so fair?
 Keep - ing time to mu - sic In the stars so high,

Joy - ous lit - tle snow - flakes, "Win - ter's wild white bees,"
 Gen - tle lit - tle snow - flakes, In the heav'n a - bove,
 Dar - ling lit - tle snow - flakes, We would be like you;

Cov' - ring up the flow - ers, Pow-d'ring all the trees.
 Did you hear the an - gels, Sing their songs of love?
 Help us to be lov - ing, Clean, and pure, and true.

NOTE:—If motions are desired the teacher may improvise them for this song.

Marching Exercise Song.

75

ADA SIMPSON SHERWOOD, in *The American Teacher*.

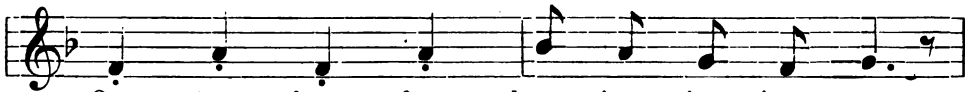
S. C. HANSON.



1. Here we go, to and fro, March - ing in a row.
2. Fac - es bright, stand up - right, Sing a mer - ry song;
3. Wild birds fly, through the sky, Hap - py glad and free;



Up and down the school-room bright, Keep - ing time just so.
Is - n't this a hap - py sight, As we march a - long?
Yet with - in our school-room bright, Hap - pier far than we.



One, two, three, four, keep - ing time just so,



Up and down the school-room bright See the chil - dren go.

4. Still we go, to and fro,
Gaily march along,
While our merry voices ring
In a marching song.

Chorus.—One, two, three, four, etc.

5. Now we stand with each hand
Raised above our head,
While we give our exercise,
As our teacher said.

Chorus.—One, two, three, four, keeping time just so,
While we give our exercise, standing in a row.

6. Up and down, right and left,
This will make us grow;
Now we all will swing our arms,
Standing in a row,

Chorus.—One, two, three, four, etc.

7. Now we'll rest, that is best,
When our song is done,
Studying with newer zest
For the strength we've won.

Chorus.—One, two, three, four—all to study go,
For we've had our merry song, marching in a row.

NOTE.—After the marching and arm movement, as indicated in the verses, the pupils should be seated for the last verse.

Snow-Storm Glee.

S. C. H.

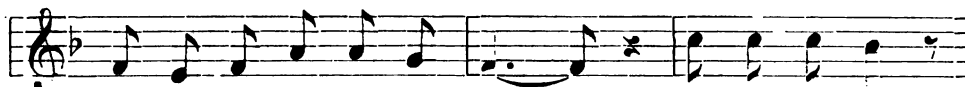
S. C. HANSON.



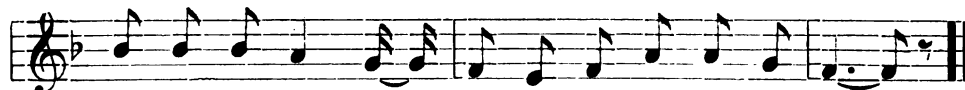
1. Old Moth-er Hubbard's a - pick-ing¹ her geese, Pick-ing her geese,
2. Snow-flakes are fall-ing³ so si - lent - ly down, Si - lent - ly down,
3. Snow-birds are chirping their snow-storm glee, Snow-storm glee,
4. Old Moth-er Hubbard's a-pick-ing¹ her geese, Pick-ing her geese, This



Picking her geese; Old Mother Hubbard's a - pick-ing her geese, And she's
Si - lent - ly down; Snow-flakes are falling so si - lent - ly down, And they're
Snow-storm glee, Snow-birds are chirping their snow - storm glee, Oh,
win - try day, Old Mother Hubbard's a - pick-ing her geese, Poor⁵



throwing ² the feath-ers	a - way.	Ha, ¹ ha, ha, ha,
form-ing ⁴ a man - tle	of white.	Ha, ¹ ha, ha, ha,
let us be joy - ous	as they!	Ha, ¹ ha, ha, ha,
things they will die with	a cold.	Ha, ¹ ha, ha, ha



Ha, ha, ha, ha, And she's throwing² the feath-ers a - way.
Ha, ha, ha, ha, And they're forming⁴ a man - tle of white.
Ha, ha, ha, ha, Oh, let us be joy - ous as they!
Ha, ha, ha, ha, Poor⁵ things they will die with a cold!

DIRECTIONS.

1. Both hands up and faces expressive of delight at seeing the snow fall.
2. Hands tossed alternately to the right and left.
3. Move the hands slowly and irregularly downward to represent the falling of snow.
4. Move the opened hands (palms down) from left to right and *vice versa*.
5. Faces expressive of mock sympathy.

MUSICAL DRILLS.

PART II.

Tippecanoe March.

S. C. HANSON.

Ready, *First time. 1*
Second time. 5

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble clef staff with a key signature of one flat (B-flat) and a 2/4 time signature. The melody is written in eighth and sixteenth notes, with a final measure containing a half note. The second system is a bass clef staff, also in B-flat major and 2/4 time, providing a harmonic accompaniment using chords and single notes. The first measure of the bass staff is marked with a '2' and a '6', indicating a second and sixth chord. The final measure is marked with a '3' and a '7', indicating a third and seventh chord. The score is printed in black ink on a white background.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first line of the melody in the treble clef and the first line of the accompaniment in the bass clef. The second system contains the second line of the melody in the treble clef and the second line of the accompaniment in the bass clef. The melody is written in a single line with a key signature of one flat (B-flat) and a common time signature (C). The accompaniment is written in a single line with a key signature of one flat (B-flat) and a common time signature (C). The melody features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. The accompaniment consists of a steady bass line with chords and single notes. The piece concludes with a double bar line and a repeat sign.

Tippecanoe March—Continued.

Measures 9 and 10 of the Tippecanoe March. The music is in 2/4 time and B-flat major. The treble staff features a melody with eighth and sixteenth notes, including a triplet in measure 10. The bass staff provides a harmonic accompaniment with chords and single notes. Measure numbers 9 and 10 are indicated below the treble staff.

Measures 11 and 12 of the Tippecanoe March. The treble staff continues the melody with eighth and sixteenth notes. The bass staff accompaniment consists of chords and single notes. Measure numbers 11 and 12 are indicated below the treble staff.

Measures 13 and 14 of the Tippecanoe March. The treble staff shows the melody with eighth and sixteenth notes. The bass staff accompaniment features chords and single notes. Measure numbers 13 and 14 are indicated below the treble staff.

Measures 15 and 16 of the Tippecanoe March. The treble staff continues the melody with eighth and sixteenth notes. The bass staff accompaniment consists of chords and single notes. Measure number 15 is indicated below the treble staff.

Tippecanoe March—Continued.

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Musical notation for measures 15 and 16. The treble staff contains a melody with eighth and sixteenth notes, and the bass staff contains a bass line with eighth and sixteenth notes. Measure 15 is marked with a '15' and measure 16 with a '16'.

Musical notation for measure 17. The treble staff contains a melody with eighth and sixteenth notes, and the bass staff contains a bass line with eighth and sixteenth notes. Measure 17 is marked with a '17'.

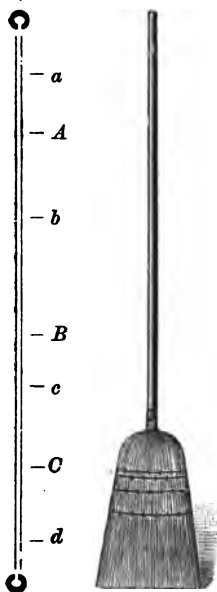
Musical notation for measures 18 and 19. The treble staff contains a melody with eighth and sixteenth notes, and the bass staff contains a bass line with eighth and sixteenth notes. Measure 18 is marked with a '18' and measure 19 with a '19'.

Musical notation for measures 20, 21, and 22. The treble staff contains a melody with eighth and sixteenth notes, and the bass staff contains a bass line with eighth and sixteenth notes. Measure 20 is marked with a '20', measure 21 with a '21', and measure 22 with a '22'.

Tippecanoe March—Continued.

DIRECTIONS.

The wand or the broom should be used with this march, although if the teacher prefer, dumb-bells or Indian clubs may be substituted. For convenience the essential parts of the wand and the broom are here given.



a, the *point* or upper end.

A, corresponds to the *upper band* of a gun.

b, *central point* of space between the upper and the lower band.

B, corresponds to the *lower band*.

c, the *handle* of a broom.

C, corresponds to the *small of the stock* of a gun, or the *sweep* of a broom.

d, the *butt*.

At the points *A* and *B* narrow bands of ribbon may be tacked on. That these bands may be helpful in designating the butt of the wand from the point, they should be of different colors.

A monogram, as U. S. or other letters placed on a band from four to six inches wide surrounding the centre of the sweep adds to the beauty of the exercise when the broom is used.

When the march is not played the commands may be given. A command is divided into two parts, the first part calls the attention, the second orders to execute. Thus, the teacher will say in a commanding voice, CARRY!—ARMS! A slight pause will be made between the words, and the pupil will execute the movement at the word ARMS.

When the march is played the pupil will execute the movements as designated by the figures without the commands being given.

MOVEMENTS.

1. CARRY!—ARMS!

Hold the wand in the right hand just above *C*, and as nearly vertical as possible.

2. PRESENT!—ARMS!

Carry the wand with the right hand directly in front of the centre of the body, grasping it with the left hand at *B*, the fore arm horizontal and against the body. Grasp *C* with the right hand.

3. CARRY!—ARMS!

Resume the *carry arms* with the right hand. Drop the left by the side.

4. ORDER!—ARMS!

Grasping wand with the left hand let go with the right, lower it quickly with the left, grasping it again with the right above *B*, the hand near the thigh, the butt near the ground. Lower the wand gently to the floor with the right hand, dropping the left by the side.

5. PARADE!—REST!

Lean the top of the wand directly in front of the body; grasp above *a* with the right hand under and against the left. Move the right foot three inches to the rear, the left knee slightly bent.

6. SQUAD!—ATTENTION!

Resume position of *order arms*.

7. CARRY!—ARMS!

Raise the wand vertically with the right hand, grasping it at the same time with the left above the right. Resume the *carry arms* with the right hand, dropping the left by the side.

8. TRAIL!—ARMS!

This is the same as the first motion of *order arms*. Incline the top slightly to the front, the butt to the rear. Drop the left hand by the side.

9. CARRY!—ARMS!

At the command *carry* bring the wand to a vertical position with right hand; at the command *arms*, execute as in 7.

10. CHARGE!—BAYONET!

With the hollow of the right foot turned toward the left heel, but at a little distance from it, the left knee being slightly bent, drop the wand at *B* with the left hand, the elbow being placed against the body, the top of the wand at the height of the chin, the right hand grasping *C* and supporting the wand firmly against the right hip, the body inclining forward a little.

11. CARRY!—ARMS!

Resume *carry arms* with right-hand. Drop the left by the side.

12. RIGHT SHOULDER!—ARMS!

Raise the wand vertically with the right hand, grasp it with the left at *B*, and raise this hand till it is as high as the chin; then place the right against the butt of the wand. Raise the wand and place it on the right shoulder, the point elevated and inclined to the left, the left hand sliding down to *c*. Drop the left hand by the side.

13. CARRY!—ARMS!

Move the butt of the wand a little to the left, then lower with the right hand. Grasp it with the left at *B*, the hand at the height of the chin. Resume the *carry arms* with the right hand. Drop the left at the side.

14. ARMS!—PORT!—

Toss the wand in front and diagonally across the body, at the same time grasping it with both hands, the right at *C*, the left at *B*, the barrel inclining upward and opposite the point of the left shoulder, the butt lowered in proportion as the point is raised. The palm of the right hand is above and that of the left below the wand.

15. CARRY!—ARMS!

Execute with the right hand, dropping the left by the side.

16. SECURE!—ARMS!

Move the wand forward a little with the right hand, grasp it with the left, the fore-arm horizontal, change the grasp of the right to *B*, the wand still being vertical. Drop the top to the front the hand supported against the hip. Drop the left hand by the side.

17. CARRY!—ARMS!

Grasp the wand with left hand between *A* and *B* and resume the *carry arms* with the right. Drop the left hand as before.

18. REVERSE!—ARMS!

Move the wand upward and forward, keeping it vertical; grasp *B* with the left hand, the fore-arm horizontal. At the same time grasp *C* with the right hand. Reverse the wand with both hands, dropping the top to the front, the butt passing between the arm and side, the right hand grasping *C* at the height of the shoulder, the wand to the front and vertical. Press the top with the left hand to the rear at an angle of forty-five degrees; hold it in this position by pressure of the right elbow against the body; bring the left hand behind the back and grasp the wand at *b*.

19. CARRY!—ARMS!

Release the wand with the left hand, regrab *B* in front, the right fore arm horizontal, the wand vertical. Reverse the wand with both hands, the butt passing under the right arm. Resume the *carry arms* with the right hand, dropping the left by the side.

20. SQUAD!—READY!

With the hollow of the right foot turned toward the left heel, but at a little distance from it, the left knee slightly bent, drop the wand at *B* into the left hand, the right hand at *C*, the top at the height of the chin.

21. AIM!

Raise the wand as a gun, the left elbow down, the right as high as the shoulder, the body inclining forward a little.

22. FIRE!

After the last chord of the march is played a pause of "one count" (one fourth of a measure) is made when the pupils cry out simultaneously, "BANG!" The pupils will then resume *carry arms* and march to their respective places.

Minnehaha Waltz.

S. C. HANSON.

Ready,

1

The first system of the Minnehaha Waltz. It consists of a treble and a bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The first measure contains a whole note chord of F4 and B-flat4. The second measure contains a quarter note G4, followed by a quarter rest. The third measure contains a quarter note A4, followed by a quarter rest. The fourth measure contains a quarter note B-flat4, followed by a quarter rest. The fifth measure contains a quarter note C5, followed by a quarter rest. The sixth measure contains a quarter note D5, followed by a quarter rest. The bass staff begins with a bass clef, a key signature of one flat, and a 6/8 time signature. The first measure contains a whole note chord of F2 and B-flat2. The second measure contains a quarter note G2, followed by a quarter rest. The third measure contains a quarter note A2, followed by a quarter rest. The fourth measure contains a quarter note B-flat2, followed by a quarter rest. The fifth measure contains a quarter note C3, followed by a quarter rest. The sixth measure contains a quarter note D3, followed by a quarter rest. A finger number '1' is written above the first measure of the bass staff.

2

The second system of the Minnehaha Waltz. It consists of a treble and a bass staff. The treble staff begins with a treble clef, a key signature of one flat, and a 6/8 time signature. The first measure contains a quarter note E4, followed by a quarter rest. The second measure contains a quarter note F4, followed by a quarter rest. The third measure contains a quarter note G4, followed by a quarter rest. The fourth measure contains a quarter note A4, followed by a quarter rest. The fifth measure contains a quarter note B-flat4, followed by a quarter rest. The sixth measure contains a quarter note C5, followed by a quarter rest. The bass staff begins with a bass clef, a key signature of one flat, and a 6/8 time signature. The first measure contains a quarter note F2, followed by a quarter rest. The second measure contains a quarter note G2, followed by a quarter rest. The third measure contains a quarter note A2, followed by a quarter rest. The fourth measure contains a quarter note B-flat2, followed by a quarter rest. The fifth measure contains a quarter note C3, followed by a quarter rest. The sixth measure contains a quarter note D3, followed by a quarter rest. A finger number '2' is written above the first measure of the bass staff.

3

The third system of the Minnehaha Waltz. It consists of a treble and a bass staff. The treble staff begins with a treble clef, a key signature of one flat, and a 6/8 time signature. The first measure contains a quarter note D5, followed by a quarter rest. The second measure contains a quarter note C5, followed by a quarter rest. The third measure contains a quarter note B-flat4, followed by a quarter rest. The fourth measure contains a quarter note A4, followed by a quarter rest. The fifth measure contains a quarter note G4, followed by a quarter rest. The sixth measure contains a quarter note F4, followed by a quarter rest. The bass staff begins with a bass clef, a key signature of one flat, and a 6/8 time signature. The first measure contains a quarter note E2, followed by a quarter rest. The second measure contains a quarter note F2, followed by a quarter rest. The third measure contains a quarter note G2, followed by a quarter rest. The fourth measure contains a quarter note A2, followed by a quarter rest. The fifth measure contains a quarter note B-flat2, followed by a quarter rest. The sixth measure contains a quarter note C3, followed by a quarter rest. A finger number '3' is written above the first measure of the bass staff.

4 5

The fourth system of the Minnehaha Waltz. It consists of a treble and a bass staff. The treble staff begins with a treble clef, a key signature of one flat, and a 6/8 time signature. The first measure contains a quarter note E4, followed by a quarter rest. The second measure contains a quarter note F4, followed by a quarter rest. The third measure contains a quarter note G4, followed by a quarter rest. The fourth measure contains a quarter note A4, followed by a quarter rest. The fifth measure contains a quarter note B-flat4, followed by a quarter rest. The sixth measure contains a quarter note C5, followed by a quarter rest. The bass staff begins with a bass clef, a key signature of one flat, and a 6/8 time signature. The first measure contains a quarter note F2, followed by a quarter rest. The second measure contains a quarter note G2, followed by a quarter rest. The third measure contains a quarter note A2, followed by a quarter rest. The fourth measure contains a quarter note B-flat2, followed by a quarter rest. The fifth measure contains a quarter note C3, followed by a quarter rest. The sixth measure contains a quarter note D3, followed by a quarter rest. Finger numbers '4' and '5' are written above the first and second measures of the bass staff, respectively.

Measures 5 and 6 of the Minnehaha Waltz. The treble staff contains a melody with a dotted quarter note, an eighth note, and a half note. The bass staff features a continuous eighth-note accompaniment. Measure 6 is marked with a '6' above the staff.

Measures 7 and 8 of the Minnehaha Waltz. The treble staff continues the melody. The bass staff maintains the eighth-note accompaniment. Measure 7 is marked with a '7' and measure 8 with an '8' above the staff.

Measures 9 and 10 of the Minnehaha Waltz. The treble staff continues the melody. The bass staff maintains the eighth-note accompaniment. Measure 9 is marked with a '9' above the staff.

Measures 10 and 11 of the Minnehaha Waltz. The treble staff continues the melody. The bass staff maintains the eighth-note accompaniment. Measure 10 is marked with a '10' and measure 11 with an '11' above the staff.

Musical notation for measures 11 and 12. The treble staff contains a melody in 3/4 time, starting with a half note G4, followed by quarter notes A4, Bb4, and A4. Measure 12 continues with a half note G4, followed by quarter notes F4, E4, and D4. The bass staff provides a harmonic accompaniment with chords and moving lines. Measure 11 features a half note chord of G2-Bb2-D3, followed by quarter notes E3, F3, and G3. Measure 12 features a half note chord of F2-A2-C3, followed by quarter notes Bb2, A2, and G2.

Musical notation for measures 13 and 14. The treble staff continues the melody. Measure 13 starts with a half note G4, followed by quarter notes A4, Bb4, and A4. Measure 14 starts with a half note G4, followed by quarter notes F4, E4, and D4. The bass staff continues the harmonic accompaniment. Measure 13 features a half note chord of G2-Bb2-D3, followed by quarter notes E3, F3, and G3. Measure 14 features a half note chord of F2-A2-C3, followed by quarter notes Bb2, A2, and G2.


Musical notation for measures 15 and 16. The treble staff continues the melody. Measure 15 starts with a half note G4, followed by quarter notes A4, Bb4, and A4. Measure 16 starts with a half note G4, followed by quarter notes F4, E4, and D4. The bass staff continues the harmonic accompaniment. Measure 15 features a half note chord of G2-Bb2-D3, followed by quarter notes E3, F3, and G3. Measure 16 features a half note chord of F2-A2-C3, followed by quarter notes Bb2, A2, and G2.

Musical notation for measures 17 and 18. The treble staff continues the melody. Measure 17 starts with a half note G4, followed by quarter notes A4, Bb4, and A4. Measure 18 starts with a half note G4, followed by quarter notes F4, E4, and D4. The bass staff continues the harmonic accompaniment. Measure 17 features a half note chord of G2-Bb2-D3, followed by quarter notes E3, F3, and G3. Measure 18 features a half note chord of F2-A2-C3, followed by quarter notes Bb2, A2, and G2.

Minnehaha Waltz—Concluded.

85

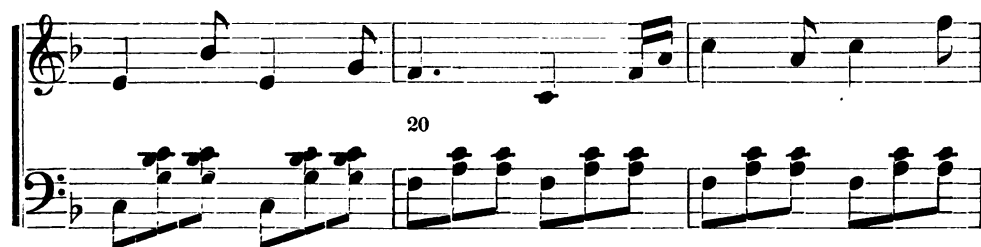
18



19



20



21 22



DIRECTIONS.

An exercise with Indian Clubs is here given, however the teacher may adapt such motions to this waltz as may seem best.

Indian Clubs are usually made from 18 to 28 inches in length and from 3 to 4 inches in diameter at the thickest part. Clubs 15 or 16 inches in length are recommended for pupils of 6 or 7 years of age. Clubs of greater length may be used as the pupils grow older.

MOVEMENTS.

The pupils will be ready to assume position 1 as the teacher gives the first command—*Attention!*

1. Stand erect, heels together, arms downward, thumbs outward, clubs hanging perpendicular but not touching the legs.

2. Clubs raised upward and outward from the sides until they are horizontal and pointing in opposite directions.

3. Movement of clubs continued from 2 until the arms and clubs are perpendicular and pointing upward.

4. Drop the arms until the hands are in front of the shoulders, the clubs pointing upward.

5. Thrust the arms forward until they are straight, horizontal and parallel with each other, the clubs vertical.

6. Move the arms into position 2, the clubs vertical.

7. Move the arms as far backward as possible, keeping them horizontal and the clubs vertical.

8. Bring them to position 4.

9. Give the right club a thrust upward until the arm and club are both vertical, the left arm and club retaining position 8.

10. The left arm and club assume the same position as the right, the right remaining in position 9.

11. Right arm and club resume position 4.

12. Left arm and club resume position 4.

13. Right arm and club assume position 2 and the left arm and club position 3 simultaneously.

14. Both resume position 4.

15. Left arm and club assume position 2 and the right arm and club position 3 simultaneously.

16. Both resume position 4.

17. Drop arms and clubs forward to position 1.

18. Raise the outstretched arms and clubs outward and forward until they are horizontal keeping them parallel with each other—then let the clubs over on the arms, pointing toward the shoulders.

19. Retrace motions in 18, resuming position 1.

20. Raise the arms and clubs outward from the body until they are horizontal and pointing in opposite directions, then raise the clubs from the horizontal position and let them fall over on the arms as in 18.

21. Retrace motions in 20, resuming position 1.

22. Assume position 3, passing through all the motions necessary from 1 to 3. As pupils retire to their seats let them maintain position 3, except that they describe a small circle with the top of each club at each step, making the wrist a pivotal center. When all have reached their seats and are facing their teacher, all movements will cease. Then at a given signal drop the clubs from position 3 to 4. At another signal drop the arms and clubs forward to position 1. They are then ready for the signal to be seated.

Wea* March.

87

S. C. HANSON.

Ready.

R. H..... 1 2 1 2 1 2 1 2.....
L. H.....

3 4 3 4 3 4 3 4..... 1 2 1 2 1 2 1 2.....
3 4 3 4 3 4 3 4.....

INE.

1 2 1 2 1 2 1 2 5 6 5 6
..... 4 3 4 3 4 3 4 4 7 8 7

D. C

5 6 5 6 5 6 5 6 5 6
8 7 8 7 8 7 8 7 8 7 8

*Pronounced We-aw.

Wea March—Concluded.

DIRECTIONS.

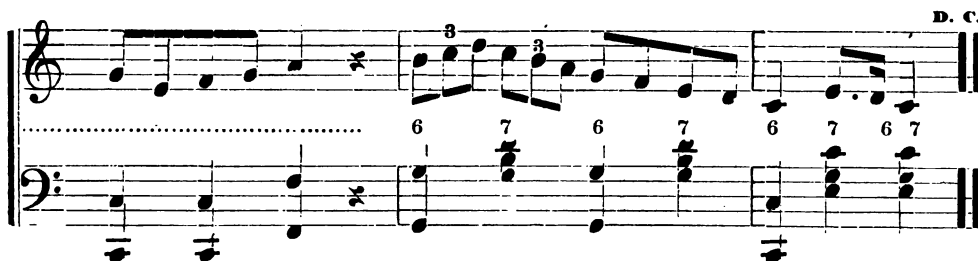
As the preliminary chord is played, the pupils get ready by assuming the following position. Pupils stand in straight lines—a single line in each aisle. Hands closed and in front of the upper part of the breast, palms toward the body.

1. Thrust the closed right hand directly in front and in a line horizontal with the shoulder.
2. Bring back to first position. Avoid striking the breast with the hand.
3. Thrust the left hand as in 1.
4. Bring back to position.
5. Thrust the right hand closed horizontally toward the right at right angles to the line of vision.
6. Bring back to position.
7. Thrust the left hand closed horizontally toward the left at right angles to the line of vision.
8. Bring back to position.

Bunker Hill March.

S. C. HANSON.

The musical score for "Bunker Hill March" is written in 4/4 time. It consists of three systems of music, each with a treble and bass staff. The key signature is one sharp (F#). The first system contains measures 1 through 8, with fingerings 1, 2, 1, 2, 1, 2, 1, 2 indicated below the notes. The second system contains measures 3 through 5, with fingerings 3, 4, 3, 4, 3, 4, 3, 4, 5 indicated below the notes. The third system contains measures 6 through 7, with fingerings 6, 7, 6, 7, 6, 7 indicated below the notes. The score concludes with a "FINE" marking and a "halt." instruction.



DIRECTIONS.

POSITION. Hands closed and held on the upper part of breasts.

1. Right hand thrust forward horizontally.
2. Right hand drawn back to breast but not striking it.
3. Left hand thrust forward horizontally.
4. Left hand drawn back as 2.
5. Right hand as in 1 on the first count of the measure. On the second count the right hand is drawn back and the left is thrust forward. On last count of next measure, hold the left hand in position, while the right is being drawn back.
6. Both hands thrust forward.
7. Both hands drawn back.

NOTE: In the part written in key of C the motions may be as they are in the part written in key of G, or they may be made to the right and left. If the motions should be made to the right and left, the pupils should not stand so closely together as to hit each other.

Kickapoo March.

MYERBEER. Arr. by S. C. H.

Ready.

1..... 2..... 3.....

4..... 5..... 6.....

7..... 8.....

9..... 10.....

Kickapoo March—Continued.

91

First system of musical notation for measures 1-10. The treble staff contains a melody with eighth and sixteenth notes, and the bass staff contains a bass line with eighth notes. The key signature is one sharp (F#).

Second system of musical notation for measures 11-12. Measure 11 features a whole note chord in the treble staff. Measure 12 continues the melody. The bass staff provides accompaniment with eighth notes.

Third system of musical notation for measures 13-15. Measure 13 has a whole note chord in the treble staff. Measure 14 continues the melody. Measure 15 features a whole note chord in the treble staff. The bass staff provides accompaniment with eighth notes.

Fourth system of musical notation for measures 16-18. Measure 16 has a whole note chord in the treble staff. Measure 17 continues the melody. Measure 18 features a whole note chord in the treble staff. The bass staff provides accompaniment with eighth notes.

Kickapoo March—Continued.

Measures 19 and 20 of the Kickapoo March. The music is in 2/4 time with a key signature of one sharp (F#). The treble staff contains a melody with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes. Measure 19 is marked with a dotted line, and measure 20 is marked with a dotted line.

Measures 21 and 22 of the Kickapoo March. The treble staff continues the melody, featuring a rising eighth-note scale in measure 22. The bass staff continues the accompaniment. Measure 21 is marked with a dotted line, and measure 22 is marked with a dotted line.

Measures 23 and 24 of the Kickapoo March. Measure 23 features a whole note chord in the treble staff. Measure 24 continues the melody and accompaniment. Measure 23 is marked with a dotted line, and measure 24 is marked with a dotted line.

Measures 25 and 26 of the Kickapoo March. The treble staff continues the melody, ending with a double bar line. The bass staff continues the accompaniment. Measure 25 is marked with a dotted line, and measure 26 is marked with a dotted line.

DIRECTIONS.

The playing of this selection may be accompanied by the marching of the pupils or a drill exercise. If the latter be used the following movements are suggested.

MOVEMENTS.

1. Carry!—Arms!
2. Present!—Arms!
3. Carry!—Arms!
4. Order!—Arms!
5. Parade!—Rest!
6. Squad!—Attention!
- (Resume position of Order!—Arms!)
7. Carry!—Arms!
8. Trail!—Arms!
9. Carry!—Arms!
10. Charge!—Bayonet!
11. Carry!—Arms!
12. Right Shoulder!—Arms!
13. Carry!—Arms!
14. Arms!—Port!
15. Carry!—Arms!
16. Secure!—Arms!
17. Carry!—Arms!
18. Reverse!—Arms!
19. Carry!—Arms!
20. Charge!—Bayonet!
21. Carry!—Arms!
22. Squad!—Ready!
23. Aim!
24. Fire!

The next moment after the last chord is played the pupils will cry out 'Bang!' They will then resume *Carry!—Arms!* and march to their respective places.

Columbian Grand March.

Adapt to marching or drill exercises as the teacher may choose.

S. C. HANSON.

Ready.

f

The first system of musical notation is in 4/4 time and G major. The treble staff begins with a 'Ready.' instruction and a forte (*f*) dynamic. It contains a series of chords and triplets. The bass staff provides a harmonic accompaniment with chords and some eighth-note patterns.

p

The second system continues the piece. The treble staff features a piano (*p*) dynamic and includes rests followed by chords. The bass staff continues with a melodic line and harmonic support.

The third system shows further development of the musical themes. The treble staff has rests and chords, while the bass staff has a more active melodic line.

*

The fourth system concludes the piece. The treble staff ends with a chord marked with an asterisk (*). The bass staff has a melodic line that ends with a rest.

mp

The first system of musical notation consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *mp*. It contains a melodic line with a triplet of eighth notes marked with a '3' and a slur, followed by a half note, and then another triplet of eighth notes. The bass staff begins with a bass clef and contains a series of chords, some marked with an 'x'.

The second system of musical notation continues the piece. The treble staff features a half note, followed by a triplet of eighth notes marked with a '3' and a slur, and then a half note. The bass staff continues with chords, some marked with an 'x'.

The third system of musical notation continues the piece. The treble staff features a triplet of eighth notes marked with a '3' and a slur, followed by a half note, and then another triplet of eighth notes. The bass staff continues with chords, some marked with an 'x'.

The fourth system of musical notation continues the piece. The treble staff features a half note, followed by a triplet of eighth notes marked with a '3' and a slur, and then a half note. The bass staff continues with chords, some marked with an 'x'.

Columbian Grand March—Concluded.



NOTE.—Omit the part included by the * * the second time.

K. K. K. Q.

97

Kankakee Quickstep.

S. C. HANSON.

Ready,

The first system of musical notation consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a whole note chord, followed by a half note chord, and then a quarter note chord. The bottom staff is in bass clef with the same key signature and time signature. It begins with a whole note chord, followed by a half note chord, and then a quarter note chord. The word "Ready," is written below the first measure of the top staff.

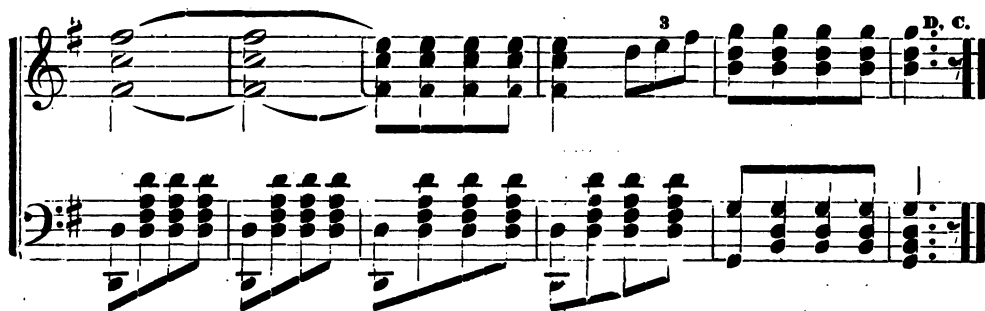
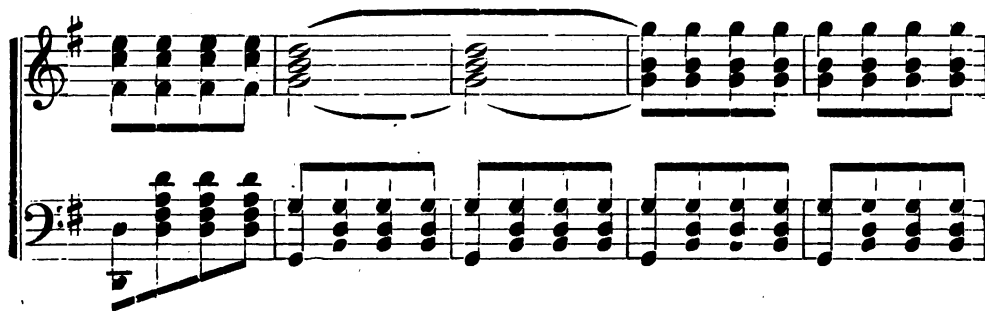
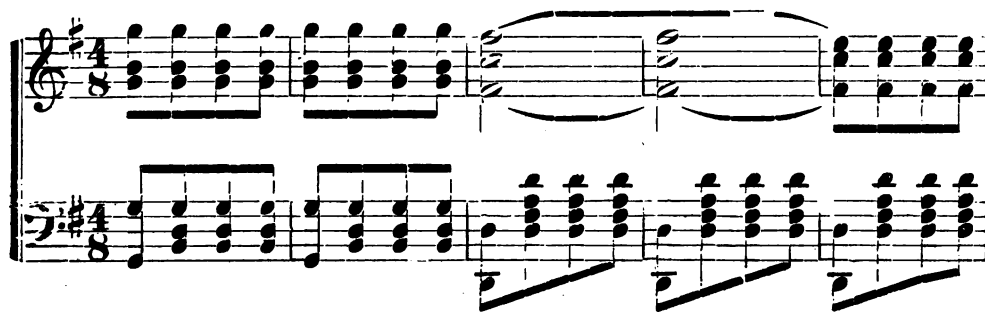
The second system of musical notation consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a whole note chord, followed by a half note chord, and then a quarter note chord. The bottom staff is in bass clef with the same key signature and time signature. It begins with a whole note chord, followed by a half note chord, and then a quarter note chord.

FINE.

The third system of musical notation consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a whole note chord, followed by a half note chord, and then a quarter note chord. The bottom staff is in bass clef with the same key signature and time signature. It begins with a whole note chord, followed by a half note chord, and then a quarter note chord. The word "FINE." is written above the first measure of the top staff.

The fourth system of musical notation consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a whole note chord, followed by a half note chord, and then a quarter note chord. The bottom staff is in bass clef with the same key signature and time signature. It begins with a whole note chord, followed by a half note chord, and then a quarter note chord.





NOTE.—The teacher may adapt any drill or gymnastic exercise that may be desired to any of the preceding instrumental selections. While all movements that are herein suggested, or others that may be suggested by the teacher, are to be carefully executed by all at the proper time and exactly at the same time, the teacher should be careful to suppress dancing proclivities that are always manifested by some pupils when a waltz or a schottische is played.

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